

The 1924
CRAFTSMEN NUMBER
THE
AMERICAN
PRINTER



PROPERTY OF
GEORGE BAUMGARTNER

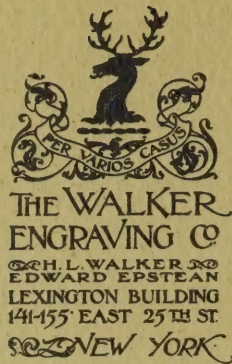
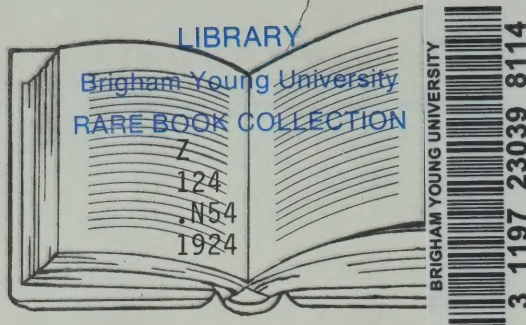
OSWALD PUBLISHING COMPANY

243 WEST 39TH STREET, NEW YORK

39TH YEAR • VOLUME 79 • NUMBER 3

\$4.00 A YEAR • 20 CENTS A COPY • THIS ISSUE TWO DOLLARS A COPY
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COVER DESIGNED BY WALTER DORWIN TEAGUE



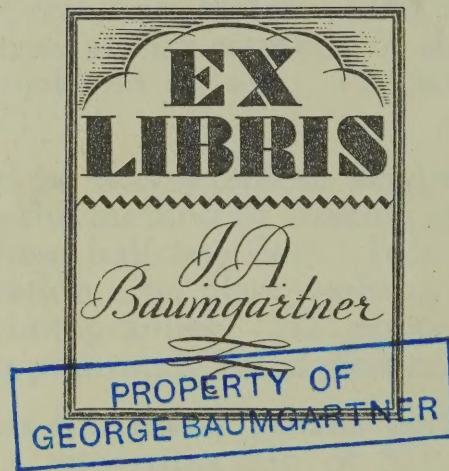
100,000,000 Dots

Halftone
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Do you want to reproduce photographs or oil paintings, get their tones from dots or grains? (You can use our microscope if you are from Missouri.) The halftone dots are merely mechanically made substitutes to reproduce the tones produced by the natural grain structures of the original.



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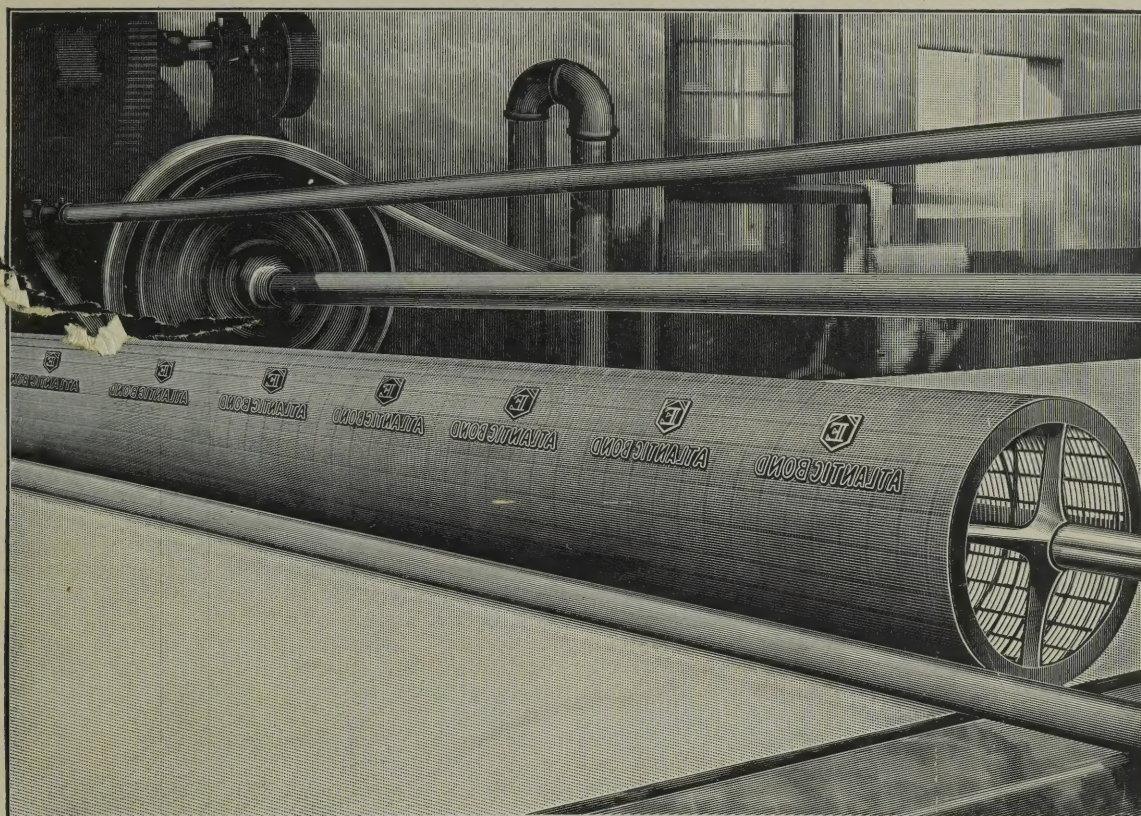
modern methods
ARS before a
perator.

The Walker Engraving Company

141 East 25th Street
New York City

Our work day is 24 hours long

"Your Story in Picture Leaves Nothing Untold"

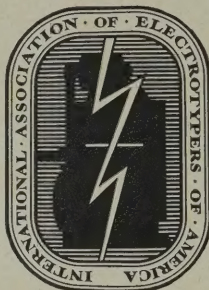


Atlantic Bond is an economical paper, not only because of its low price, but also because of its low cost in the pressroom. On its smooth, tub-sized surface you can print from type or plates, including fine screen halftones when necessary, almost as easily and effectively as on coated book papers. The watermark *helps* instead of hindering, because it is a genuine watermark, made with a dandy-roll, and will not show through, as surface marks do, where designs or illustrations are printed over it.



EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK

PROPERTY OF
GEORGE BAUMGARTNER



Competition Based On Excellence



WE BELIEVE that Competition Based on Excellence assures progress in the electrotyping industry.

We believe that Quality pays; that high standards are essential to the success of any business.

We believe that in striving for greater excellence, through developing more efficient workers, machines and methods, we are benefiting the printer and the advertiser as much as the electrotyper.

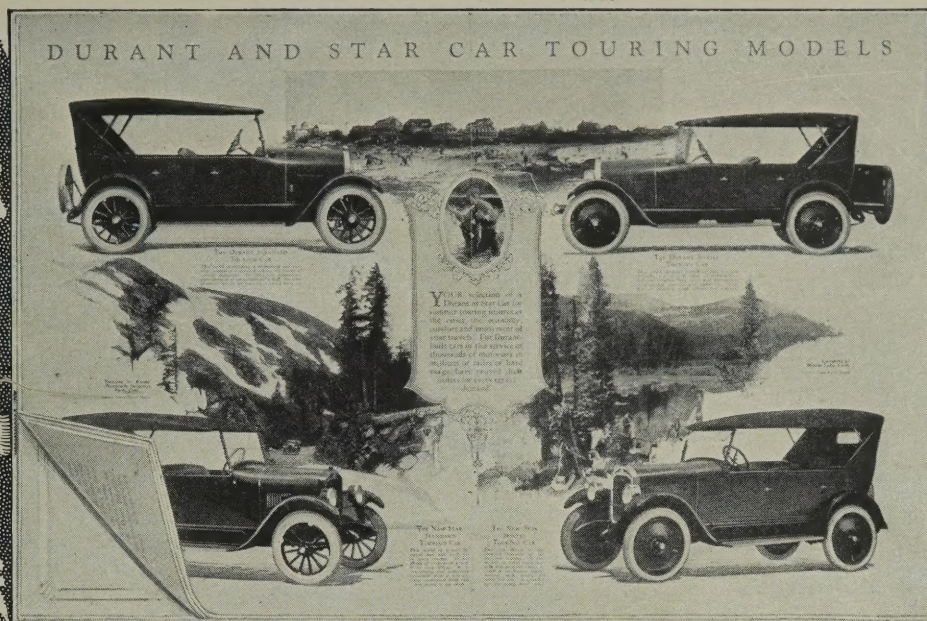
We believe in giving excess value wherever possible—in contributing collective experience to every problem, thereby increasing the satisfaction and saving to all concerned.

"Quality is always worth more than it costs."

The members of this Association are reliable firms, offering efficient management and financial responsibility—your best assurance of satisfactory Service. Look for the Association emblem in your electrotyper's office.

INTERNATIONAL ASSOCIATION of ELECTROTYPERS

LEADER BUILDING, CLEVELAND



Every month the Martin Cantine Company offers cash prizes to the advertising man and the printer who jointly produce the best work on Cantine's Coated Papers. The May contest was won by The Arrow Press and staff, New York City, for the beautiful Touring Number of Durant's "Standard." This house organ is printed in colors on Cantine's Ashokan, the No. 1 Enamel Book Paper.

THE problem today is not how to get an output, but how to *sell* it.

Good coated paper on which to print house organs, catalogs, illustrated letters, folders, broadsides—the foundation of selling—is more vital to success now than raw materials for production or concrete for walls. It is a matter to which the highest executives in every company may well give attention.

By using Cantine's Coated Papers, you make certain that the *printed* salesmanship you produce will be as effective as paper can make it.

Cantine's Coated Papers for all requirements of quality are sold by leading jobbers in principal cities. For catalog and full particulars of monthly contests, address the Martin Cantine Company, Saugerties, N. Y., Dept. 45

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

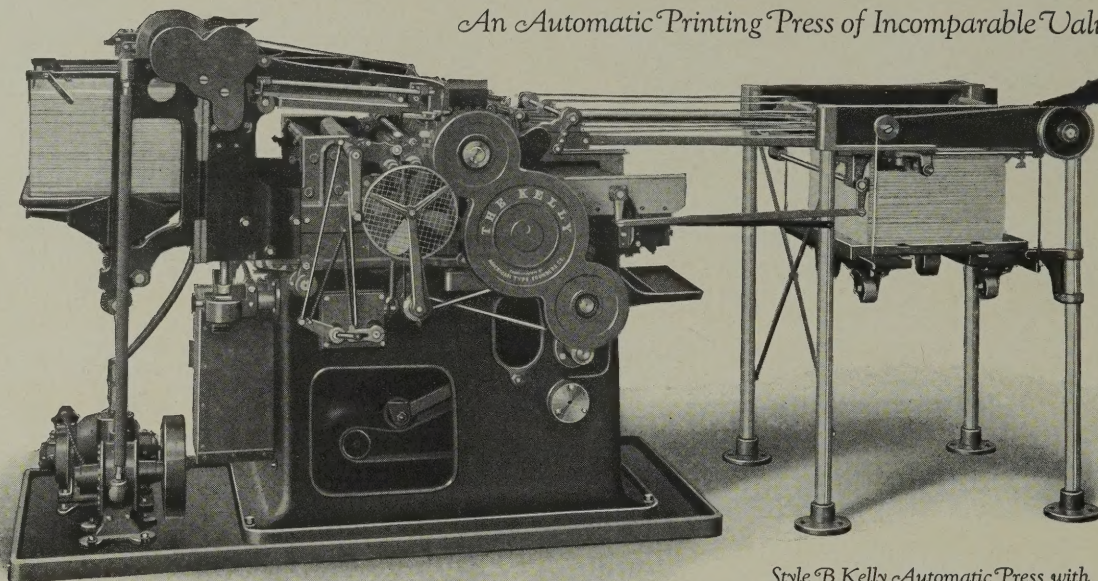
ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C. I. S.
COATED ONE SIDE

The KELLY

An Automatic Printing Press of Incomparable Value



*Style B Kelly Automatic Press with
Extension Delivery and Roller Cooling Fan*

FOR ten years the Kelly Press has proven itself in printing offices everywhere. Its incomparable value has been demonstrated under all printing conditions, many times in circumstances so unusual as to bring out unsolicited testimony of its great worth. Kelly Press users are our best advertisers. They know its value from the angles of production, profit, small maintenance expense and service, the four features which the printer-business man always considers in appraising values.

The following letter from CHARLES J. SENNEWALD, a well-known St. Louis printer, supports every claim we have made for efficiency, longevity and value.

Mr. A. E. RETON, *Manager*
American Type Founders Company, St. Louis, Mo.

March 31, 1924

Dear Sir:—Just a word or two below, which might interest you relative to my Style B Kelly Press. We have had our Kelly Press for almost three years. It has proven itself to be a wonderful money-maker in my plant. You may be interested to know the small amount that we have spent for repairs since we have had it, for this press. We have spent just \$2.35 for repairs during the period of the entire three years. This is certainly remarkable, especially as the press has been in constant operation since I have had it. I really think the Kelly Press is a little wonder. During part of this three years the press ran two shifts. I do not know what I would have done in several instances, when in a tight pinch in the pressroom, without having the Kelly to unload my worries on. Your local service men stop in my shop whenever in the neighborhood, but never find anything to do.

Yours truly,

CHARLES J. SENNEWALD

The Kelly Press is the standard of automatic printing press value. There are over 3500 in satisfactory use. Write to our nearest Selling House for quotations.

American Type Founders Company

SELLING HOUSES IN THE PRINCIPAL CITIES

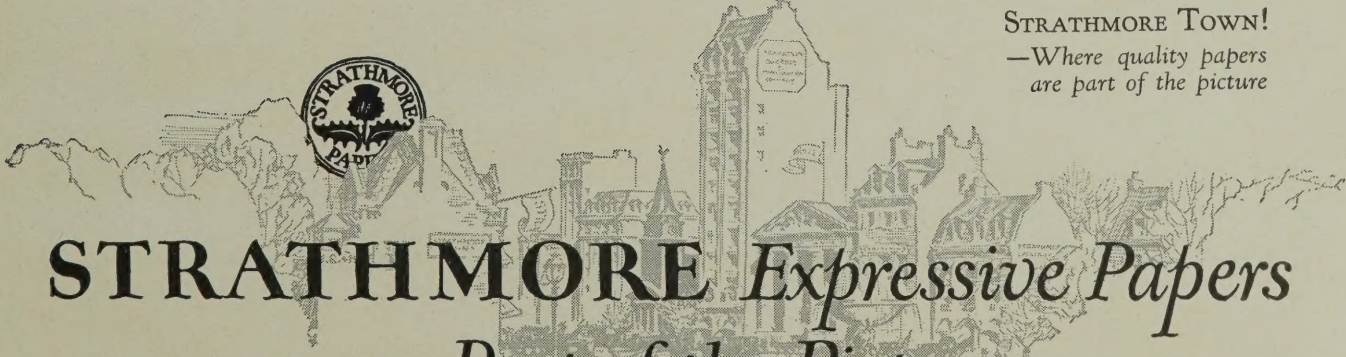
Yes!

Strathmore has found a way to put Strathmore quality into low-priced papers. Which means—you can find a way to put quality into quantity-run printing.

BAY PATH COVERS

Bay Path is the name of an entire family of utility papers that are also STRATHMORE *Expressive Papers*. Ask your printer about Bay Path Cover, Bay Path Book, Bay Path Bond, Bay Path Imperial and Bay Path Vellum.

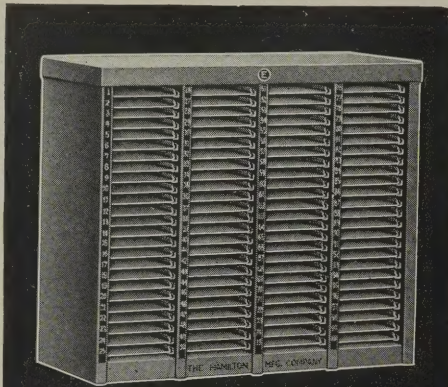
STRATHMORE TOWN!
—Where quality papers
are part of the picture



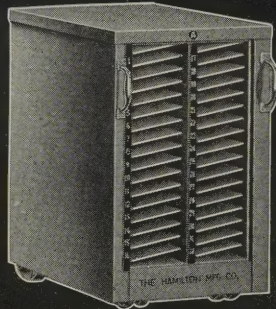
STRATHMORE *Expressive Papers*
are Part of the Picture

HAMILTON

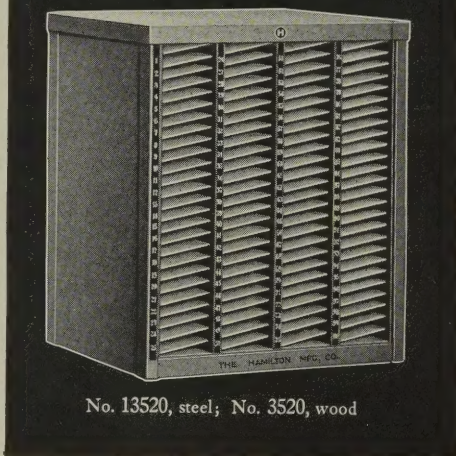
Galley Cabinets and Galley Trucks



No. 13540, steel; No. 3540, wood



No. 13505, steel; No. 3505, wood



No. 13520, steel; No. 3520, wood

No. 13540 — Cabinet with runs.
No. 13520 — Cabinet with shelves.
No. 13505 — Galley Truck.

CABINETS with runs are 38½ in. high; with shelves, 43 in. high. Run openings are 9/16 in. wider than given inside measure of galley specified.

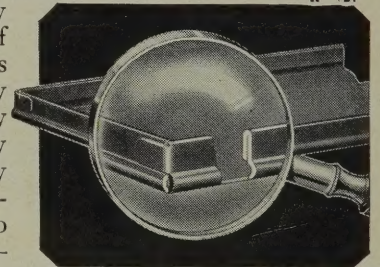
TRUCKS (steel) are 32½ in. high, 25½ in. wide; wood trucks, 38½ in. high, 25½ in. wide.



IT WASN'T many years ago when the principal labor of the average foreman was to "keep track" of the standing matter in his office. Catalog pages, standing jobs, etc., were either "piled," or stored promiscuously on letter boards, with the result that when a certain page or job was called for it was usually located, after much effort, at the bottom of a "pile" or in such position on the letterboard that much matter must be handled to get the particular thing desired. Then it was placed on a galley, corrected, proofed and replaced—somewhere—resulting in much loss of time, patience and money.

Now, with Hamilton Equipment, all this is changed. Letterboards are passe; piling of pages about the room is a relic of the days when real costs were unknown, or seldom considered. Today the storage problem is taken care of in a systematic manner; a place is provided for everything and any piece of matter stored is instantly available; time is saved in every operation and what was formerly one of the printer's most exasperating problems has been brought to a point where it is simplicity itself—practically automatic.

The Hamilton one-piece, double-walled galley is the most practical all-purpose galley ever produced. Made of specially prepared steel, formed with elaborate dies in mammoth presses, it provides every advantage of any other steel galley and is *better* in that its double walls, with perfectly rounded top edges, insure a rigidity not approached in any other design.



Enlarged view Hamilton Galley. Note the double-strength side walls and smooth, rounded top edges.

CABINETS WITH SLANTING SHELVES

Catalog No.	Size Galley	No. Tiers	Total Capacity	Clearance on Shelves
13510	2-Col.	1	25	7 7/8
* 3510	2- "	1	25	7 7/8
13515	2- "	2	50	7 7/8
* 3515	2- "	2	50	7 7/8
13520	2- "	4	100	7 7/8
* 3520	2- "	4	100	7 7/8
13533	3-Col.	4	100	8 1/2
* 3533	3- "	4	100	9 1/2

GALLEY TRUCKS

13500	8 3/4 x 13	2	32	9 1/2
* 3500	8 3/4 x 13	2	32	9 1/2
13505	2-Col.	2	32	7 7/8
* 3505	2- "	2	32	7 7/8

CABINETS WITH RUNS ONLY—NO SHELVES

Catalog No.	Size Galley	No. Tiers	Total Capacity	Clearance between runs
13538	8 x 13	2	50	9 1/4
* 3538	8 x 13	2	50	9 1/4
13540	8 x 13	4	100	9 1/4
* 3540	8 x 13	4	100	9 1/4
13541	10 x 16	4	100	10 3/4
* 3541	10 x 16	4	100	10 3/4
13542	12 x 18	4	100	12 1/2
* 3542	12 x 18	4	100	12 1/2
13544	3 1/2 x 23 1/2	4	100	4
* 3544	3 1/2 x 23 1/2	4	100	4
13545	6 x 23	4	100	6 3/4
* 3545	6 x 23	4	100	6 3/4
13565	8 1/2 x 23 1/2	4	100	9
* 3565	8 x 23	4	100	9

*Made of wood. All galley openings are regularly numbered from 1 up to capacity of cabinet.

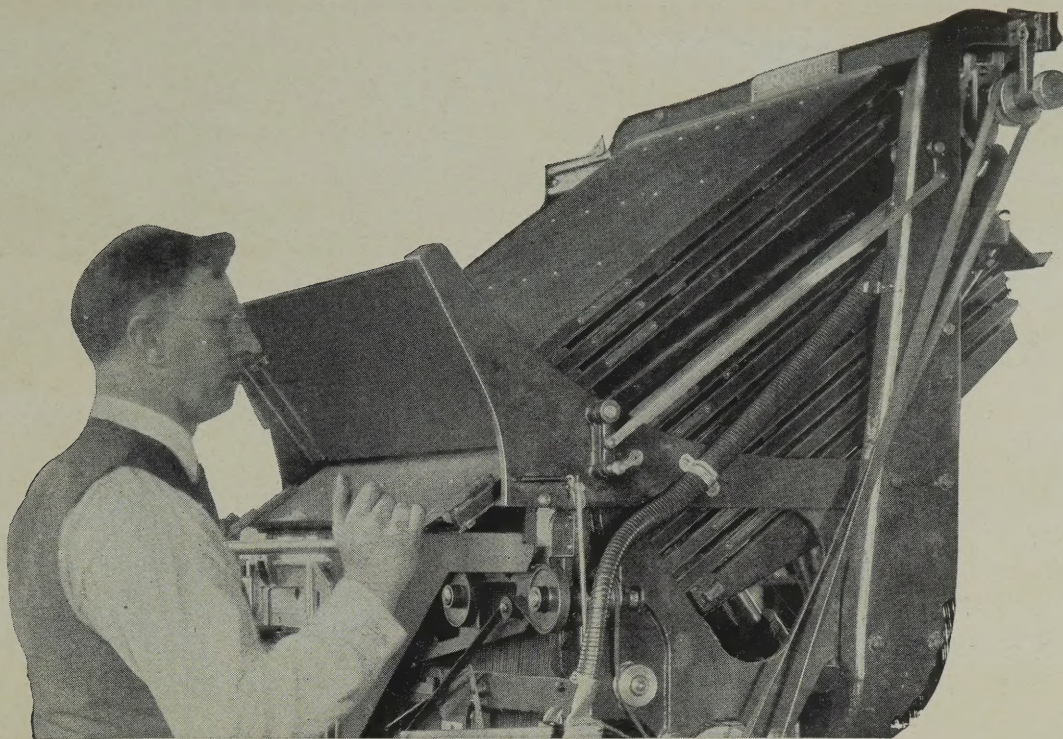
"CLEARANCE" means maximum width of shelf or run opening. Hamilton Gallies are 3/8-inch wider outside than inside; sizes listed are all inside measure.

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J.

TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



A Quick and Easy Magazine Change

MODEL 12 Linograph with full equipment carries twelve magazines—yet it is a simple matter to remove any one of them. The same magazine or an entirely different one can be placed in any position in the stack without unusual physical effort or loss of time.

Simply bring the magazine you wish to remove to proper position; set the supports; lower the stack; and slide it out. To continue operation, raise the stack to position and release supports.

Thus the magazines can be rapidly re-arranged to fit any class of

work. Also, in a plant containing more than one Model 12, the magazines can be readily interchanged whenever occasion demands it—and without re-adjustment of distributing or assembling mechanism.

Such a machine as the new *All Purpose* Model 12 Linograph demands your careful consideration. Our representative for your territory will be glad to call and give you details on this or any Model. Or, if you desire, we can send further information by mail.

Write today.

The Linograph Company

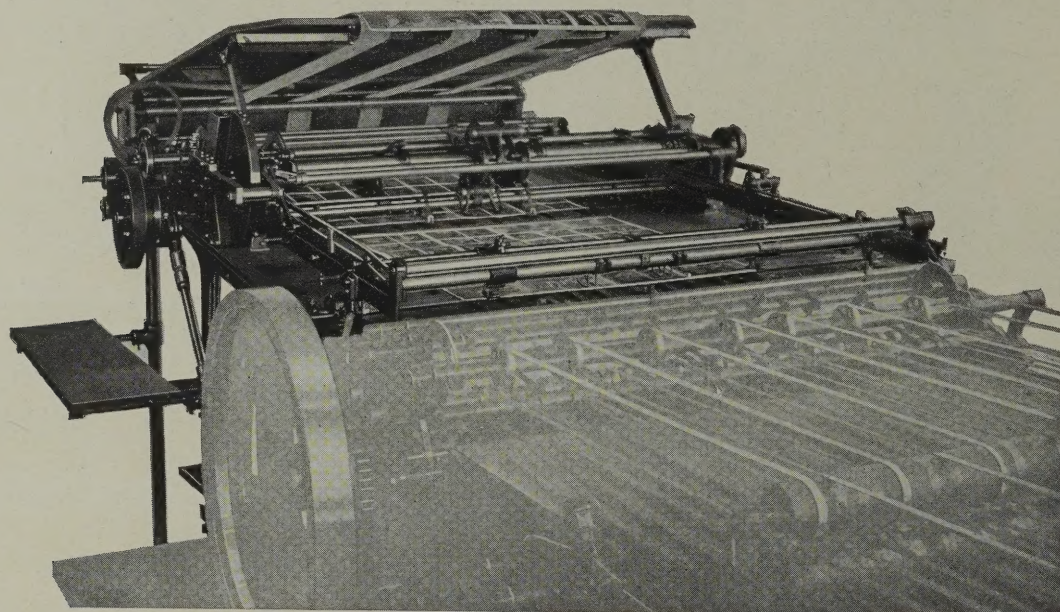
Davenport, Iowa, U. S. A.

NEW YORK OFFICE: Park Row Building, NEW YORK CITY



The G. R. S. Continuous Press Feeder

for any make of cylinder press



The only feeder with a positive reciprocating gripper carriage placing the sheets at the press drop-guides. No friction—No drive-up wheels—No slow-downs—No tapes, just a simple absolutely positive delivery.

Repeat Orders!

Recently Installed the

3rd feeder at GINN & CO., Cambridge, Mass.
6th " " DOUBLEDAY, PAGE & CO., Garden City, N. Y.
3rd " " EXCELSIOR PRINTING COMPANY, Chicago, Ill.
4th " " ROGERS & COMPANY, New York, N. Y.
2nd " " GOVERNMENT PRINTING OFFICE, Washington, D. C.
4th " " CORNWALL INDUSTRIAL CORPN., Cornwall, N. Y.

The G. R. S. Continuous Feeders are handling stocks from Bible weight; bundled stocks and grades up to heavy Book papers. For register—machines are registering four color process work.

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery

NEW YORK

NEW YORK: Printing Crafts Building
PHILADELPHIA: Bourse Building



CHICAGO: Rand McNally Building
LONDON: Smyth Horne Ltd., 1-3 Baldwin's Place

Accuracy

Balanced Construction

Higher Speed

Increased Production

The Profit in Printing

Here is the secret of profit in printing.


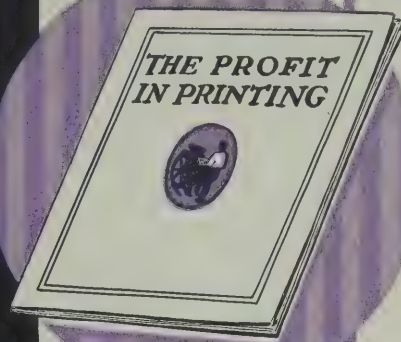
It is a principle which has been responsible for the success of thousands of print shops in the past forty years.

Every quality that goes toward the making of profit is found in The Chandler & Price Press.

The first investment is very small the depreciation almost negligible the labor cost is low and yet the quality of work will compare with the finest.

There is *always* profit in printing on the Chandler & Price.

The Chandler & Price Co.
Cleveland, Ohio, U. S. A.



STATEMENT CHANDLER & PRICE PRESSES 1923	
Large Output	\$ 24,000.
Small Investment	\$ 1350. at 6%
Low Depreciation	\$ 81.
Low Labor Cost	\$ 108.
Good Profit	\$ 5,000.

Send
for the
valuable book
"The Profit in
Printing."

Hundreds of ways to
get more business and to
make more money out of it.
24 pages illustrated.

Sign here

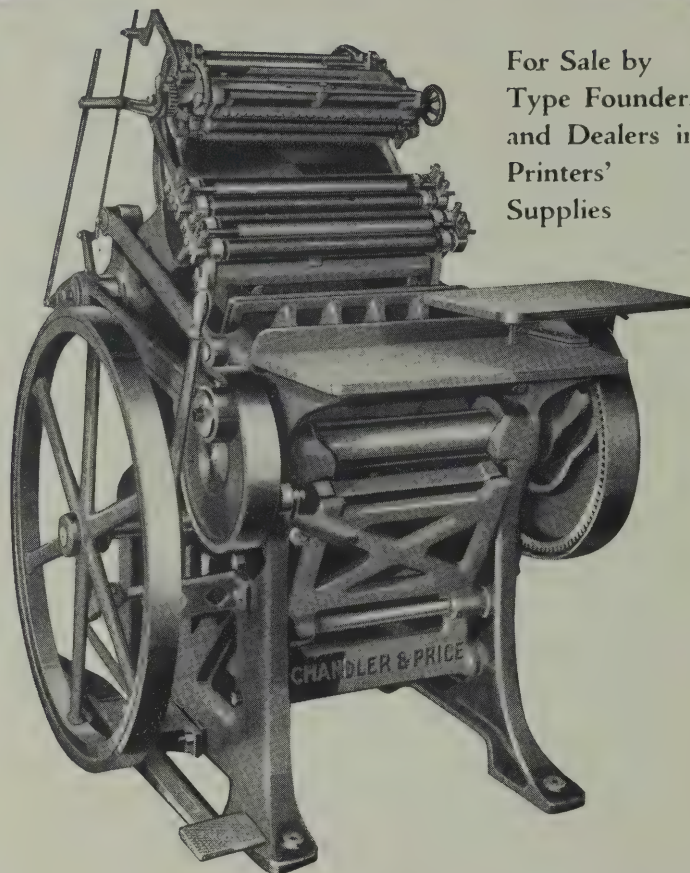
The Chandler & Price Co.
Cleveland, Ohio

Send me your FREE book

Name _____

Address _____

Town _____ State _____



For Sale by
Type Founders
and Dealers in
Printers'
Supplies

Chandler and Price Presses Help You Get the Profit in Printing

You realize a rapid turnover of work with
Chandler and Price Presses.

Two or three jobs can be handled in a day
on each press—jobs consisting of form work,
letterheads, envelopes, folders, mailing slips,
and imprinting.

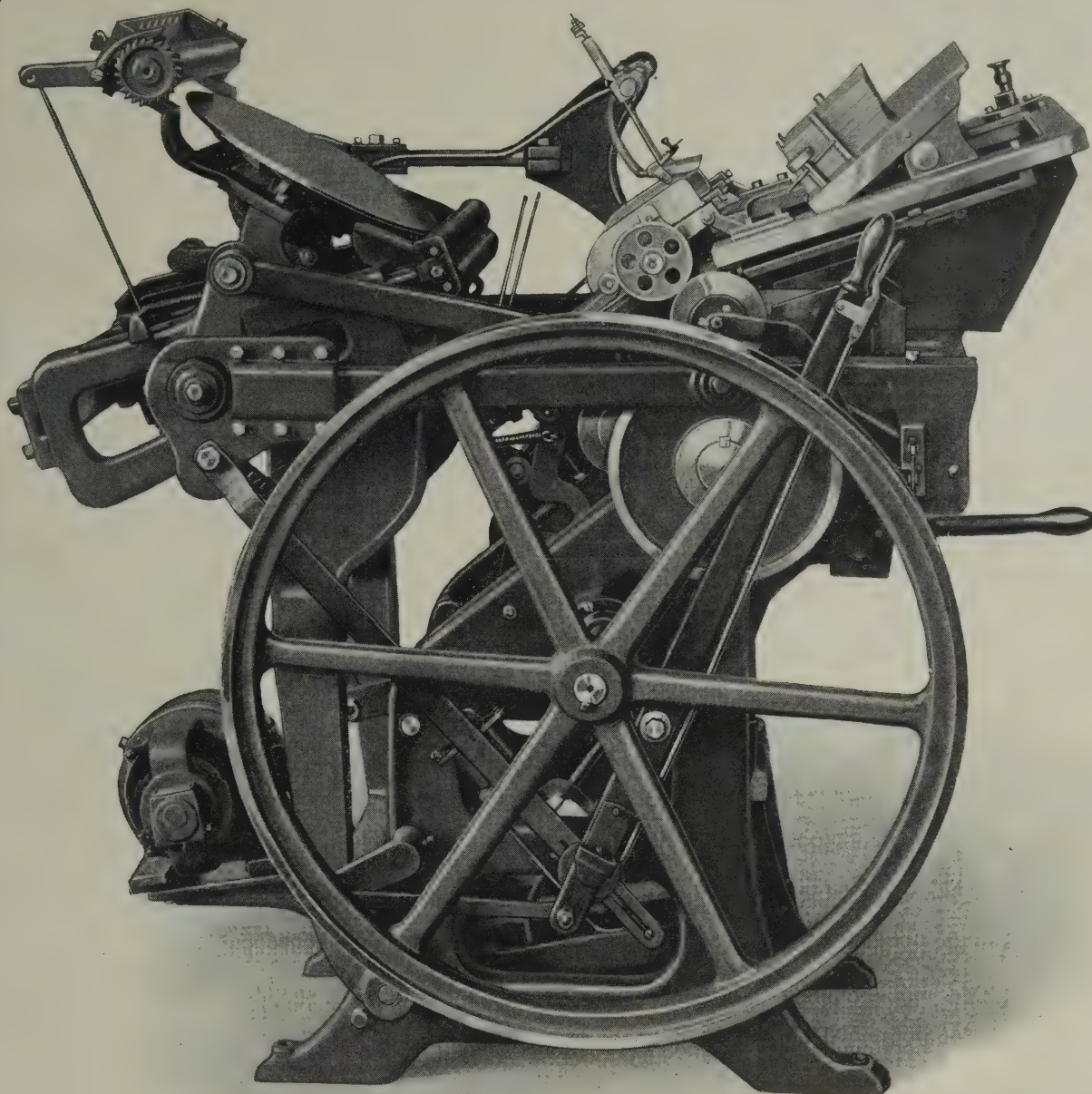
This is the kind of work required by every
firm all the time. Get their orders, print them
on your Chandler and Price Presses, deliver
the work, and get your money.

That is turnover—profitable turnover.



Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN, sheet 10 x 14, single rolled, without slip sheeting. The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Company registered in the U. S. Patent office.



THE KLYMAX FEEDER attached to a CHANDLER & PRICE PRESS insures a rapid automatic unit that is capable of handling the various classes of job printing quicker and more accurately than can be done by hand.

KLYMAX FEEDERS are made for the 8x12, 10x15, 12x18 and the new 12x18 CHANDLER & PRICE CRAFTSMAN PRESS. Write our nearest Selling House for descriptive circulars and quotations.

AMERICAN TYPE FOUNDERS COMPANY

MANUFACTURER OF THE KLYMAX FEEDERS

BY common consent and
universal usage - the
standard Two revolution
press.

The Miehle

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying

speed. No time wasted either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, INDIANA

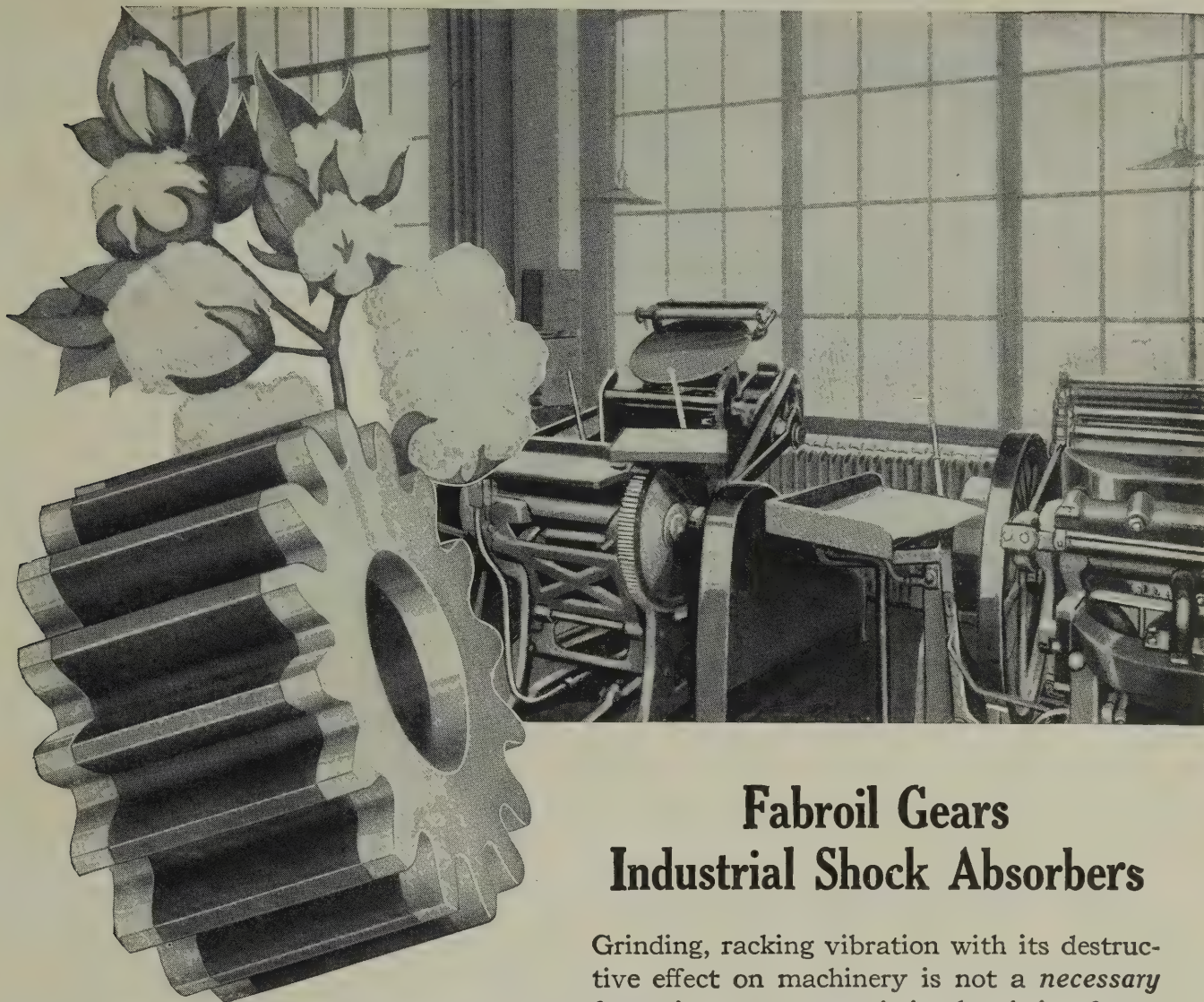
608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35-37 Banner St., London, E. C. 1

Exhibitor, Milwaukee Graphic Arts Exposition, August 18th to 23d, 1924.



Fabroil Gears Industrial Shock Absorbers

Grinding, racking vibration with its destructive effect on machinery is not a *necessary* factor in power transmission but it is a factor that must be dealt with.

It is perfectly practicable to absorb vibration and cushion shocks with Fabroil Gears, manufactured by the General Electric Company for industrial service. These gears, made of layers of cotton under pressure, are resilient, silent and durable.

Out-wearing cast iron, Fabroil Gears will stand up under continuous service and may be stored for years without deterioration.

Textoil Board is a similar product chiefly of interest to machine manufacturers who desire to cut their own gears for less heavy service.

Descriptive literature may be obtained from any G-E office.



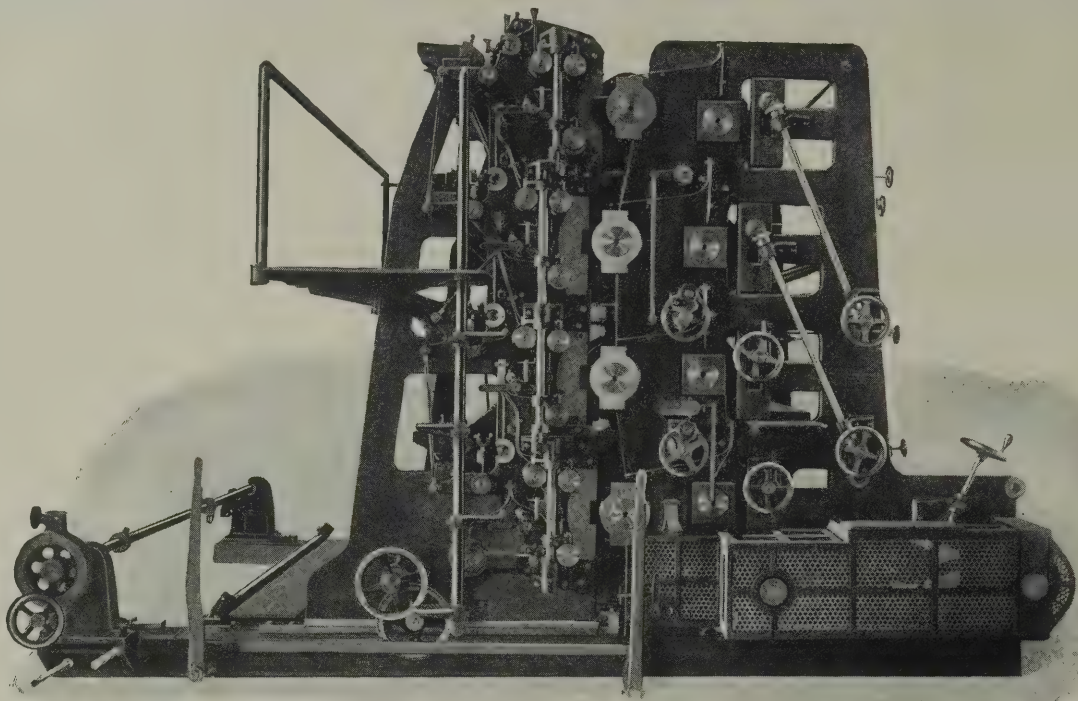
Fabroil Gears, produced by the General Electric Company after careful experimentation and tests, are made from layers of cotton compressed between steel shrouds. They are unaffected by oil, water, dryness, heat or cold and are extremely durable and resilient.

Textoil Board is made up of layers of cotton canvas impregnated with a viscous compound which renders the resultant product a homogeneous substance possessing the same properties as Fabroil but without the added strength of the metal shrouds.

Each product affords entire satisfaction in the service for which it is suited.

General Electric Company
Schenectady, N. Y.
Sales Offices in All Large Cities

GENERAL ELECTRIC



THE MOST UP-TO-DATE FOUR COLOR ROLL PRODUCT ROTARY PRINTING PRESS ON THE MARKET.
In this unit we give the printer high speed with perfect register and best results.

KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway CHICAGO, 166 West Jackson St. TORONTO, CANADA, 445 King St., West

The **BUCHER**
ENGRAVING COMPANY

COLUMBUS
OHIO



ROUSE

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

ROUSE

Southam Press Limited, one of Canada's largest printing plants, would not know how to do without Rouse Paper Lifts

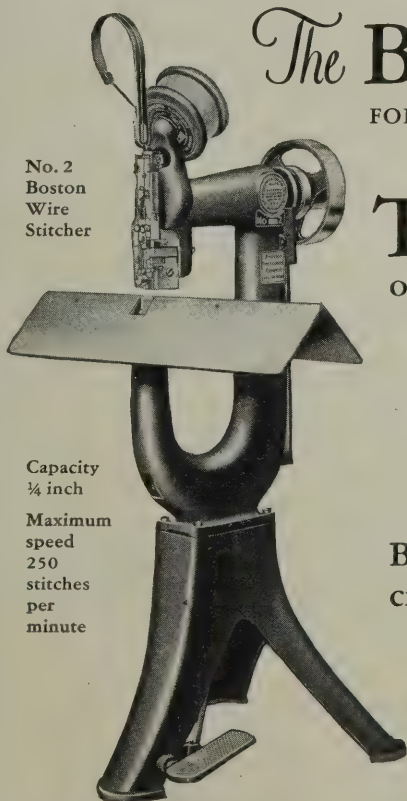
In Canada:
Rouse heavy products
sold exclusively by
Toronto Type Foundry Company, Ltd.
Toronto, Montreal, Winnipeg, Regina.

Write us for
the reason. It
means more profit to you.

ROUSE

H. B. ROUSE & CO.
2214-16 WARD ST., CHICAGO

ROUSE



No. 2
Boston
Wire
Stitcher

Capacity
 $\frac{1}{4}$ inch
Maximum
speed
250
stitches
per
minute

The BOSTON Wire Stitcher Line

FOR MANY YEARS THE LEADER IN THIS CLASS OF MACHINERY

THE Boston Wire Stitcher is made in single head and multiple head models and covers every requirement of the modern printing office and bindery.

THE FOLLOWING SIZES ARE USUALLY IN STOCK FOR PROMPT SHIPMENT:

No. 1	Capacity $\frac{1}{8}$ inch, power	No. 10	Capacity $\frac{1}{4}$ inch, small box
No. 2	Capacity $\frac{1}{4}$ inch, power	No. 11	Capacity $\frac{3}{8}$ inch, textile
No. 3	Capacity $\frac{1}{2}$ inch, power	No. 15	Capacity $\frac{1}{2}$ inch, box
No. 4	Capacity $\frac{1}{2}$ inch, power	No. 16	Capacity $\frac{1}{4}$ inch, calendar
No. 5	Capacity $\frac{1}{2}$ inch, foot power	No. 17	Capacity $\frac{1}{4}$ inch, multiple
No. 7	Capacity $\frac{3}{8}$ inch, power	No. 18	Capacity $\frac{1}{2}$ inch, multiple

Boston Stitchers have every convenience for commercial demands, and the quality of product is unequalled.

AMERICAN TYPE FOUNDERS COMPANY

GENERAL SELLING AGENT

Also sold by BARNHART BROS. & SPINDLER

SEALING BROADSIDES

The new Model E West Automatic Sealing Machine is mechanically right. The principle of operation is simple and practical.

One operator can feed and off feed.

The work accomplished by the "West Sealer" is uniform, thorough and neat.

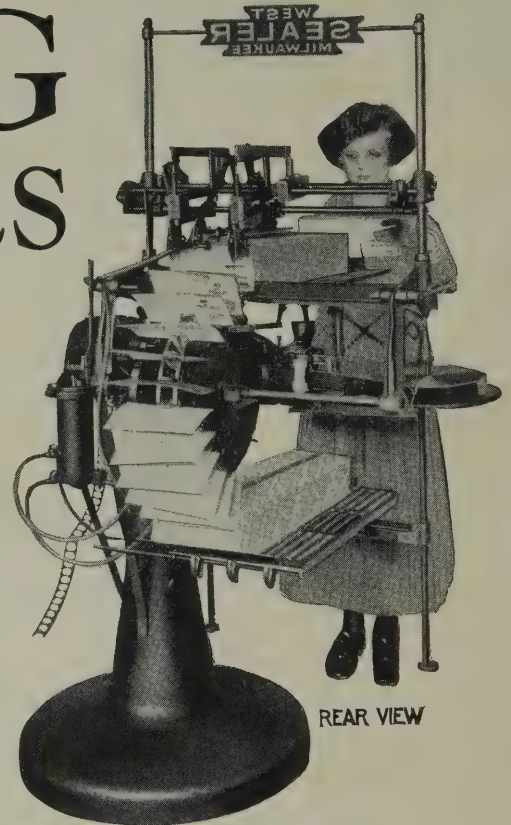
$\frac{1}{4}$ H. P. Motor, Lamp Socket Connection, mounted on casters strong and sturdy.

The "West Sealing Machine" attaches stickers 5500 per hour automatically

*Write for free trial offer and samples of work.
It speeds up the job—saves time and money*

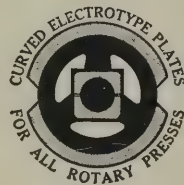
West Manufacturing Co.
137 Second Street Milwaukee, Wis.

See it at the Show in Milwaukee — August 18th to 23rd



Model "E-Automatic"

ESTABLISHED 1860



INCORPORATED 1906

64 Years Ago

our first electrotypes obtained immediate recognition as a great advance in the execution of superior printing.

Today

Their excellence exemplifies all the advances the art has made.



Member

Raisbeck Electrotypes Co.

409-415 Pearl Street

New York

Book and Job Work
Embossing Dies

Curved Plates for All
Rotary Presses

Lead Mold and
Steel Electros



High Speed Halftone Paper

HYLO ENGLISH FINISH has a printing surface that will take 133 line halftones and show satisfactory printed results. Bleached Refined Groundwood Pulp provides a leveled-up printing surface and very even thickness of the paper. The ink absorption is held uniformly at just the proper balance for rapid drying and for maintaining all the color values in the inks.

LEADING PAPER MERCHANTS

Supply This Paper in Standard Sizes and Weights

ATLANTA
The Chatfield & Woods Co.

BUFFALO
The Alling & Cory Co.

BUTTE
Minneapolis Paper Co.

CHICAGO
Bradner Smith & Co.
Chicago Paper Co.
Parker Thomas & Tucker
Paper Co.
Swigart Paper Co.

CINCINNATI
The Chatfield & Woods Co.

CLEVELAND
The Petrequin Paper Co.

DALLAS
Graham Paper Co.

DENVER
The Carter Rice & Carpenter
Paper Co.
Graham Paper Co.

DES MOINES
Carpenter Paper Company of
Iowa
Western Newspaper Union

DETROIT
Beecher Peck & Lewis

EL PASO
Graham Paper Co.

FARGO
Western Newspaper Union

INDIANAPOLIS
Crescent Paper Co.

KANSAS CITY
Graham Paper Co.
Kansas City Paper House

LINCOLN
Lincoln Paper Co.
Western Newspaper Union

LITTLE ROCK
Western Newspaper Union

LOS ANGELES
Western Pacific Paper Co.

LOUISVILLE
Southeastern Paper Co.

MILWAUKEE
The E. A. Bouer Co.

MINNEAPOLIS
Minneapolis Paper Co.

NASHVILLE
Graham Paper Co.

NEW ORLEANS
Graham Paper Co.
E. C. Palmer & Co., Ltd.

NEW YORK CITY
The Canfield Paper Co.

OKLAHOMA CITY
Kansas City Paper House
Western Newspaper Union

OMAHA
Carpenter Paper Co.
Field-Hamilton-Smith Paper Co.
Western Paper Company

PHILADELPHIA
The Canfield Paper Co.

PITTSBURGH
The Chatfield & Woods Co.

PUEBLO
Colorado Paper Co.

ROCHESTER
The Alling & Cory Co.

SALT LAKE CITY
Western Newspaper Union

SAN ANTONIO
San Antonio Paper Co.

SAN FRANCISCO
General Paper Co.

SIOUX CITY
Western Newspaper Union

ST. LOUIS
Graham Paper Co.

ST. PAUL
E. J. Stillwell Paper Co.

TOLEDO
The Commerce Paper Co.

WICHITA
Western Newspaper Union

Buckeye Cover as a Standard Commodity



The Founder
WILLIAM BECKETT
1821 - 1895

The assertion that Buckeye Cover is universally recognized as the standard by which all cover papers are measured, both as to price and quality, will hardly be disputed.

One of the oldest of cover papers, its domination of the market increases from year to year. We think that nearly one third of all cover paper now consumed in America is Buckeye Cover. Its sales increase from year to year without regard to general business conditions.

No other stock at any price, we have reason to believe, possesses such toughness and embossing qualities. The surface is singularly adaptable to every recognized graphic process. The twelve colors and three finishes afford a very wide latitude in obtaining desirable effects.

Yet the price is very moderate and the service nationwide. An added advantage is found in the fact that Buckeye Cover Envelopes can be obtained to match.

When a commodity has obtained a recognition so universal it is good form to use it in even the finest work. Costs will be reduced without the slightest loss of prestige or effect. Yet Buckeye Cover is so reasonably priced that it may be used economically in the simplest job.



The Beckett Paper Company

Makers of Good Paper
in Hamilton, Ohio, Since 1848

—IN WRITING KINDLY USE YOUR BUSINESS LETTERHEAD—

THE BECKETT PAPER COMPANY, Hamilton, Ohio.

To any Printer or buyer or creator of good advertising who will write us on his business letter head we will gladly send Buckeye Cover Specimen Box No. 10. This is a large and highly suggestive collection of varied work on Buckeye Cover and Buckeye Cover Envelopes.

Name

Address



THE INCREASING use of *Westvaco* Mill Brand papers for high-class catalogues is a fitting tribute to the sales-value of the finest printing that can be produced. Every facility of laboratory and pulp mill is concentrated on making the name *Westvaco* synonymous with Quality paper.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

See Reverse Side for List of Distributors

THE MILL PRICE LIST

Distributors of Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Company



<i>Atlanta</i>	The Chatfield & Woods Co.	<i>Nashville</i>	Graham Paper Co.
<i>Augusta, Me.</i>	The Arnold-Roberts Co.	<i>New Haven</i>	The Arnold-Roberts Co.
<i>Baltimore</i>	Bradley-Reese Co.	<i>New Orleans</i>	Graham Paper Co.
<i>Birmingham</i>	Graham Paper Co.	<i>New York</i>	Beekman Paper and Card Co., Inc.
<i>Boston</i>	The Arnold-Roberts Co.	<i>New York</i>	West Virginia Pulp & Paper Co.
<i>Buffalo</i>	The Union Paper & Twine Co.	<i>Omaha</i>	Carpenter Paper Co.
<i>Chicago</i>	Bradner Smith & Co.	<i>Philadelphia</i>	Lindsay Bros., Inc.
<i>Chicago</i>	West Virginia Pulp & Paper Co.	<i>Pittsburgh</i>	The Chatfield & Woods Co.
<i>Cincinnati</i>	The Chatfield & Woods Co.	<i>Portland</i>	Blake, McFall Co.
<i>Cleveland</i>	The Union Paper & Twine Co.	<i>Providence</i>	The Arnold-Roberts Co.
<i>Dallas</i>	Graham Paper Co.	<i>Richmond</i>	Richmond Paper Co., Inc.
<i>Des Moines</i>	Carpenter Paper Co.	<i>Rochester</i>	The Union Paper & Twine Co.
<i>Detroit</i>	The Union Paper & Twine Co.	<i>Sacramento</i>	Blake, Moffitt & Towne
<i>El Paso</i>	Graham Paper Co.	<i>St. Louis</i>	Graham Paper Co.
<i>Houston</i>	Graham Paper Co.	<i>St. Paul</i>	Graham Paper Co.
<i>Kansas City</i>	Graham Paper Co.	<i>San Francisco</i>	Blake, Moffitt & Towne
<i>Los Angeles</i>	Blake, Moffitt & Towne	<i>Seattle</i>	American Paper Co.
<i>Milwaukee</i>	The E. A. Bouer Co.	<i>Tacoma</i>	Tacoma Paper & Stationery Co.
<i>Minneapolis</i>	Graham Paper Co.	<i>Washington, D. C.</i>	R. P. Andrews Paper Co.
	<i>York, Pa.</i>		R. P. Andrews Paper Co.





"We Don't Sell Soft Coal"

Every consumer can't burn *hard* coal; the dealer who doesn't sell *soft*, too, will lose considerable business.

Every piece of direct-by-mail can't be produced with best results by letterpress. Larger printers should be equipped to produce by offset when offset will best do the job.

The buying trend is toward offset. Be ready ahead of competition by discussing the situation now with a Harris representative.

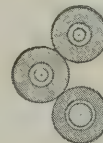
The Harris Automatic Press Company
Pioneer Builders of Successful Offset Presses
New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 17 x 22
to 44 x 64. Two 2-color models.

HARRIS

offset  presses





Interviews With Royal Customers

from Frank T. Ellis *to*
ROYAL
*"Your plant is a most
important adjunct to ours"*

FRANK T. ELLIS, Vice-President and General Manager of the Thomsen-Ellis Company, printers, of Baltimore, Md.—(and famous for their fine work)—has written us under date of May 20, 1924, as follows:

DEAR ROYAL: It is certainly a pleasure to deal with you good folks, and I think the flowers should be handed you now instead of hereafter.

The series of plates that you have just turned out for us for the automobile body catalog and those for the four-color series of folders prompt this letter. On the former, with the type, tabular work and vignette halftones, you had a problem to make good plates that would stand the long run required; that they were level, easy to make ready, and after the run showed no appreciable wear, simply confirms our opinion of twenty years, during which time we have been sending plates to you, that it pays us to ship our forms to Philadelphia addressed to you.

The color plates, as intricate as they were, are holding up in great shape in spite of the 200,000 impressions.

We consider your plant a most important adjunct to that of the "Pridemark" Organization when it comes to the rendering of the service and the quality of work upon which we've built our reputation.

Sincerely yours,

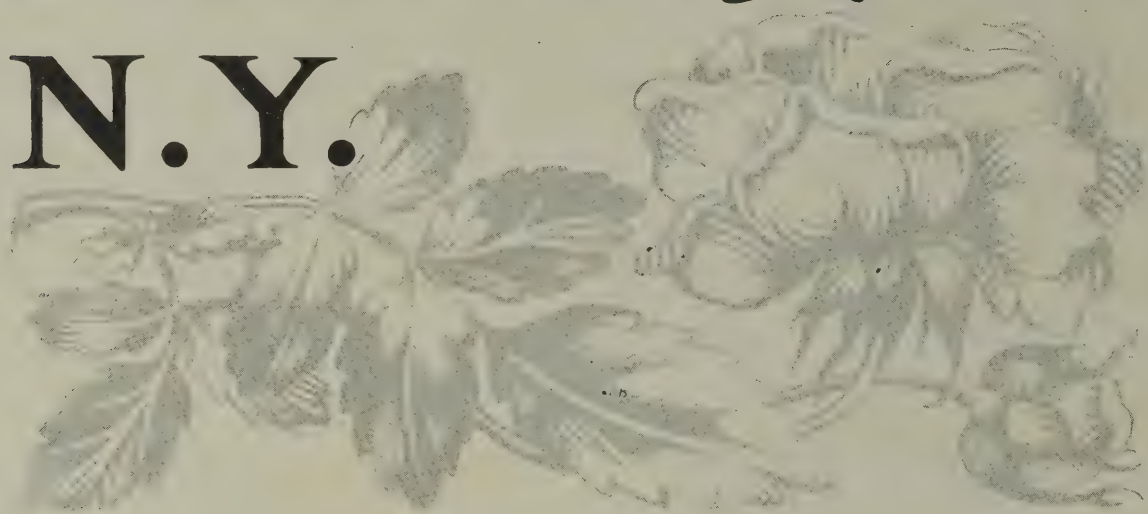
THOMSEN-ELLIS COMPANY

[Signed] FRANK T. ELLIS
Vice-President-General Manager

Royal Electrotypes Company
624 Sansom Street, Philadelphia

Member International Association of Electrotypers

FLOWER *Electrotypes* N.Y.



GOOD WORK
QUICKLY DONE

OUR MOTTO FOR 36 YEARS

UPTOWN
Flower Steel Electrotpe Co.

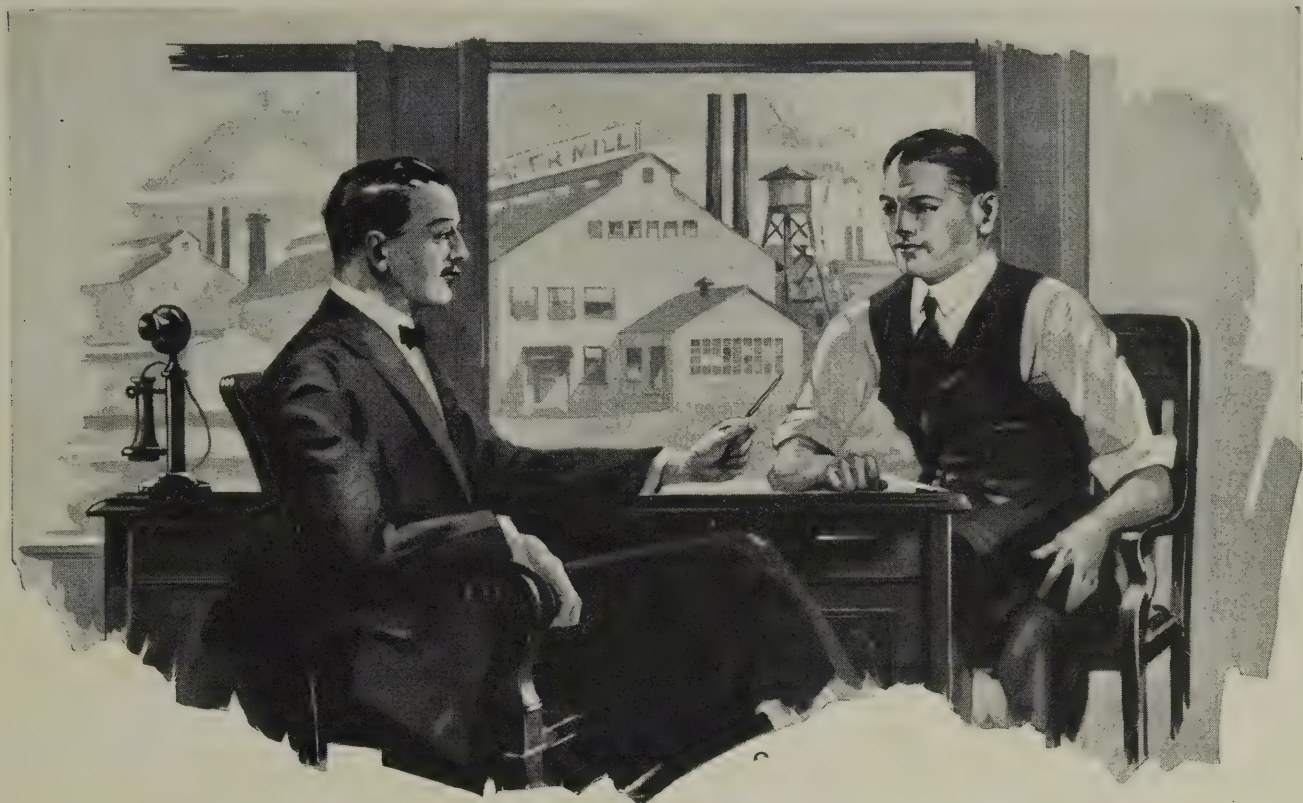
461 Eighth Avenue
Corner 34th Street

Telephone, Lackawanna 7257

DOWNTOWN
Edwin Flower, Inc.

216 William Street
Adjoining Brooklyn Bridge

Telephone, Beekman 1331



An Accident in a Paper Mill

Mill Owner—"Mr. Jones, that car of Super book you ran last night for Oldman Paper Company does not match the color of their sample."

Mill Supt.—"I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

Mill Owner—"Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

Mr. Printer: Where do you come in on this?

IT occurs daily in one of the many thousands of paper mills throughout the country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard values.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

THE SABIN ROBBINS PAPER CO.

Established 1884

National Distributors of Paper Mill Jobs : : MIDDLETOWN, OHIO

Branch Warehouses:

CINCINNATI, OHIO
'Phone Main 650

CLEVELAND, OHIO
'Phone Broadway 2194

DETROIT, MICH.
'Phone Main 6889

MILWAUKEE, WIS.
'Phone Broad 5770

ST. LOUIS, MO.
'Phone Olive 9197

The Dependability of

R. R. B. Padding Glue

Is one of the outstanding reasons for its ever increasing use. Made of exceptionally high grade materials, all of which are carefully tested to insure uniform quality, it has the strength to hold any kind of paper, great flexibility and a free flow, insuring satisfactory results under all conditions.

Order a trial can from the nearest dealer.

Baltimore, Md. G. Hardy Armstrong
 Birmingham, Ala. City Paper Co.
 Birmingham, Ala. Graham Paper Co.
 Boston, Mass. Stone & Andrew, Inc.
 Boston, Mass. H. C. Hansen Type Foundry
 Buffalo, N. Y. American Type Fdrs. Co.
 Chicago, Ill. Graham Paper Co.
 Cleveland, Ohio Cleveland Paper Mfg. Co.
 Dallas, Texas Barnhart Bros. & Spindler
 Dallas, Texas Southwestern Paper Co.
 Dallas, Texas Graham Paper Co.
 Denver, Colo. Graham Paper Co.
 Detroit, Mich. Gebhard Bros.
 El Paso, Texas Graham Paper Co.

Fort Worth, Texas. Southwestern Paper Co.
 Hagerstown, Md. ... Antietam Paper Co.
 Los Angeles, Cal. Blake, Moffitt & Towne
 Minneapolis, Minn. McClellan Paper Co.
 Nashville, Tenn. Graham Paper Co.
 New Haven, Conn. ... Stone & Andrew, Inc.
 New Orleans, La. Graham Paper Co.
 Ogden, Utah Scoville Paper Co.
 Salt Lake City, Utah. Western Newspaper Union
 San Francisco, Cal. Blake, Moffitt & Towne
 St. Louis, Mo. Graham Paper Co.
 Seattle, Wash. American Paper Co.
 Springfield, Mass. ... Stone & Andrew, Inc.
 Washington, D. C. ... R. P. Andrews Paper Co.

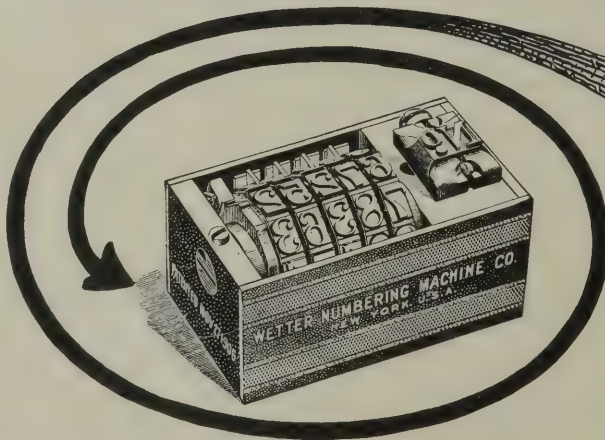
Toronto, Canada Wilson-Munroe Co.

or direct from

ROBERT R. BURRAGE, 15 Vandewater St., NEW YORK

The Standard of the World for

39 Years



We Know

that when we tell you about the various excellent features of construction as embodied in

Wetter Numbering Machines

that no manufacturer can refute our statement, and we feel sure that no manufacturer would be willing to take up with you for comparison the various features that are embodied in Wetter machines.

Send for Catalogue—**SOLD BY ALL DEALERS**

WETTER NUMBERING MACHINE CO.

Atlantic Avenue and Logan Streets, Brooklyn, N. Y., U. S. A.

Why *BEEKMAN can serve your needs— and serve them right!—*

We are agents for the following well-known Mills and
always carry a ready supply of their papers in stock:

AMERICAN WRITING PAPER CO.

Bonds, Linens, Ledgers, Writings, Mimeographs,
Offsets, Covers, Bristols, Weddings, Books

HAMMERMILL PAPER COMPANY

Hammermill Bond, Ledger, Cover, Safety

CROCKER-McELWAIN COMPANY

Certificate and Economic Ledger

McLAURIN-JONES COMPANY

Gummed, Gold and Coated Papers

PENINSULAR PAPER COMPANY

Patrician Cover, Single and Double Thick

WEST VIRGINIA PULP & PAPER CO.

Westvaco Papers, Postcard, etc.

FALULAH PAPER COMPANY

Falpaco Coated Blanks and Railroads



Telephone

Lac. 8800

BEEKMAN PAPER AND CARD CO., Inc.

318 West 39th Street, New York City



Promptness

NOTHING could more successfully symbolize "Promptness" than the renowned Minute-Man of Revolutionary times.

His duties demanded readiness, quickness, alertness, at all times.

Taking its inspiration from this admired ancestor, the B & P organization is recognizing "Promptness" as the prime principle of a helpful business career.

So, when conferring with us regarding papers or cardboards, you are assured of our readiness to accommodate, our quickness to fulfil all requirements, our alertness to be of real help.

Birmingham & Prosser Company

Papers and Cardboards for Usual and Unusual Uses

Chicago

Kalamazoo

New York

HOWARD
SCOTT



RESULTS

THE EXPERIENCED
PRINTER RELIES ON
CARLSON'S
HIGH GRADE INKS



JOHN P. CARLSON, INC.
420-422-424 CARROL ST, BROOKLYN, N.Y.



To Those Who Print from Plates

Our Plate-Base Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and will also do so for you, whether you do commercial work, specialty work, book, magazine and catalog work, labels or other kinds of printing from plates on flat-bed presses—either cylinders or platens. Write us or any live dealer in printers' supplies for illustrated literature describing in detail our various plate-mounting systems

For All Kinds of Flat-Bed Printing

Send today for Illustrated Literature explaining in detail the following

"Expansion" Plate-Mounting System
For Register and Book Work
The "Economical" Block System
For Register and Book Work
The "Simplex" Block System
For Book and Magazine Work

Kelly Press Plate-Mounting Equipment
Especially Designed for the Kelly Press
Challenge Four-Section Register Blocks
With Built-In Art Register Hooks
Wilson Adjustable Patent Iron Blocks
For Catalog and One-Color Work

Challenge Electrotype and Stereo Blocks
The Popular and Best One-Piece Block
Challenge Cast Iron Newspaper Bases
Made in all Standard Column Sizes
Challenge Cast Iron Stereotype Blocks
In Labor-Saving Fonts and Sort Sizes

Our Facilities Are Unequaled for Manufacturing Special Plate-Base Equipment for Flat-Bed and Automatic Presses.

Put Your Many Plate-Mounting Problems Up to Us

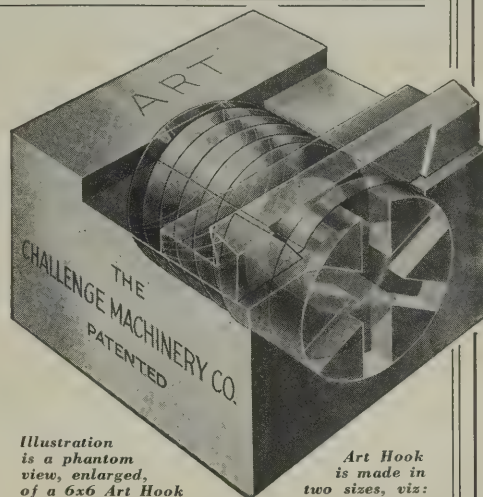
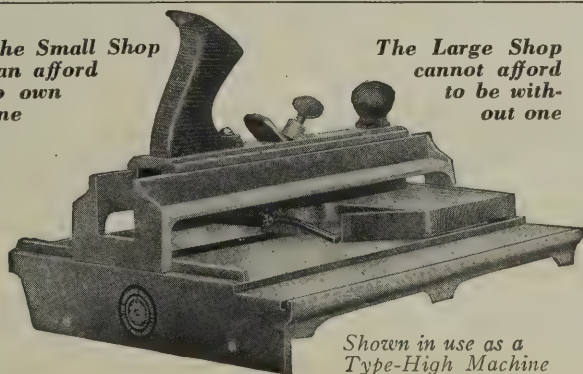


Illustration is a phantom view, enlarged, of a 6x6 Art Hook

Art Hook is made in two sizes, viz: 6x6 and 4x6 ems

The Small Shop can afford to own one

The Large Shop cannot afford to be without one



Shown in use as a Type-High Machine

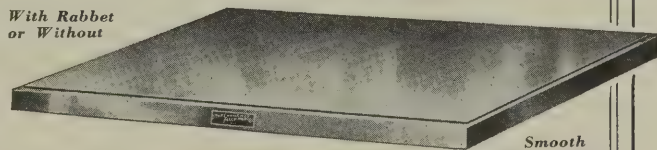
The Hoerner Combination Shute-Board and Type-High Machine

Saves half the time in make-ready on all forms containing mounted plates. Has both a Knife and File Plane. Makes cuts type-high, squares, miters rule, trims slugs, bevels patent block plates, etc. All plates sent to the electrotype foundry or press room should be type-high—it pays.

WRITE FOR FULL INFORMATION

Challenge Semi-Steel Imposing Surfaces

With Rabbet or Without



Smooth Accurate

Made in our own foundries and shops of the highest quality iron and steel, as smooth, level and accurate as the bed of a press. Far superior to a marble surface, and as no coffin is required, the edges being rabbetted, a considerably larger usable area is secured. No chance for type or spacing material to work in between surface and coffin, as is common with the marble surface. The under sides are strongly reinforced by heavy ribs running both ways, and positively will not sag.

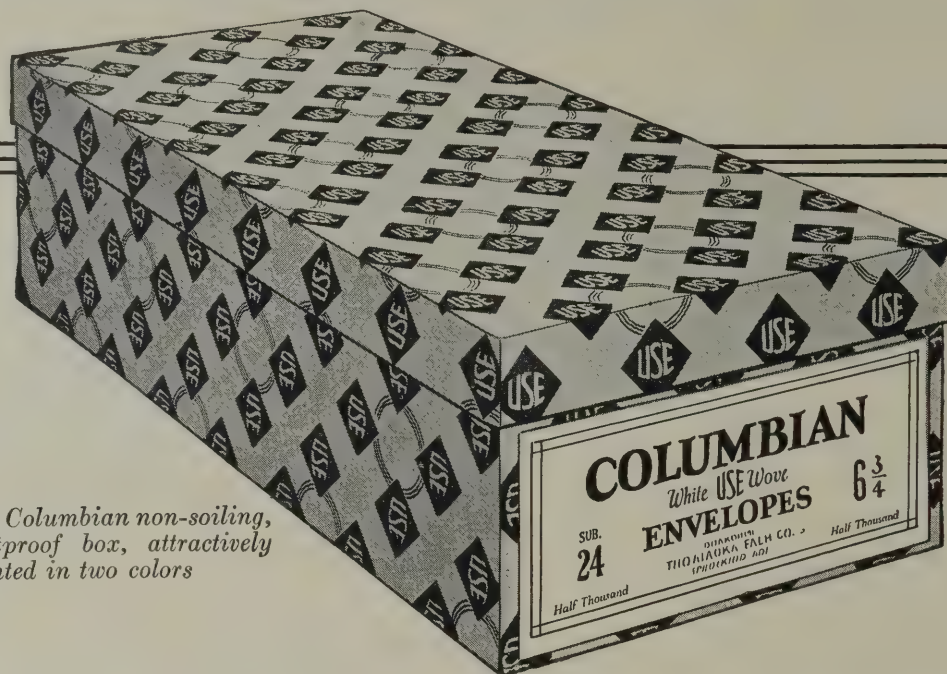
WRITE FOR PRICES OF SIZES DESIRED

The Challenge Machinery Co., Grand Haven, Michigan

Chicago, 124 South Wells Street

New York, 220 W. 19th Street

In Canada: The H. J. Logan Co., Ltd., Toronto



The Columbian non-soiling, dustproof box, attractively printed in two colors

A box to help your sales

An unusual box—one people will notice and remember. Its purpose is to make easier envelope sales for you.

It is the container for Columbian Envelopes—made by the world's largest envelope manufacturers.

Every box contains a printed guarantee covering Columbian Envelopes.

COLUMBIAN

The envelope itself is identified by the watermarked initials of this Company:

USE

The container and label pictured above catch the customer's eye and remind him of reliable envelopes—the kind he wants.

As he comes to know their good qualities, he accepts Columbians readily and with less selling effort on your part.

Read carefully the guarantee at the top of the page opposite.

To make it easy for you to examine Columbians, we will be glad to ship you a neat sample box containing enough Columbians for you to make a thorough test of their quality.

USE

GUARANTEE

THESE COLUMBIAN Envelopes are guaranteed as to paper, folding, cut, and gumming.

If, due to any fault in manufacture, they fail to give complete satisfaction, the distributor from whom you bought them, is authorized to replace them at our expense.

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

This guarantee goes into every box

In addition to the guarantee covering the actual manufacture of Columbian Envelopes, we further guarantee satisfaction with their typing, writing and printing qualities.

You will be satisfied with their price, too.

Columbian Envelopes are plain, substantial white wove

envelopes, well made, from better than average stock.

The size range covers your customers' usual requirements, namely: 5, 6 $\frac{1}{4}$, 6 $\frac{3}{4}$, 7, 9, 10, 11, 12, 14 and Monarch.

Your paper merchant has Columbian Envelopes in stock—ready to give you immediate delivery.



This sample box of Columbians will enable you to test their printing, typing and writing qualities. Write for it.

ENVELOPES

UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes

SPRINGFIELD, MASS.

Location	Division
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.

Location	Division
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	The Monarch Envelope Co.

USE



Philadelphia
202 S. Hutchinson St.

O. J. MAIGNE CO., INC.
356-360 Pearl St. New York

Washington, D.C.
332 C Street

DUPLEX Tubular

For Job and Community Printing



The **Duplex Tubular Plate Rotary Stereotype Press** has opened a new field for the job and community printer.

In some plants these machines are operated three shifts a day entirely on broadsides, dodgers, bills, posters, advertising organs and community class publications, also book work on news or No. 1 print.

Presses often arranged for three colors and black. Built in any capacity desired, also with multiple folders. Product delivered, high speed, at the rate of 25,000 to 30,000 per hour, with two or three folds.

Duplex Printing Press Co.

Main Offices and Works:

Battle Creek, Michigan

World Bldg.
NEW YORK

Chicago Temple Bldg.
CHICAGO

Chronicle Bldg.
SAN FRANCISCO

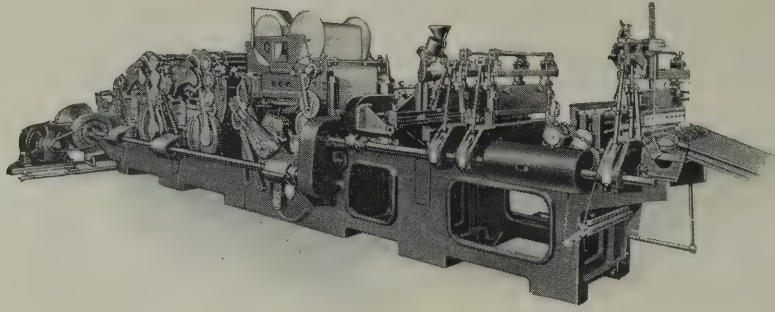


Illustration shows 24" web press assembled to print 2 colors on the topside of web and 1 color on reverse, with patching and metal eyelet attachment for shipping tag work.

New Era Multi-Process Press

once through the press completes the job

The New Era is a roll-fed, high speed, flat-bed and platen press, built in sections. Assembled as ordered to print any number of colors on either one or both sides of the paper, cloth, or cardboard. It has good distribution and gives accurate register. Attachments can be furnished for slitting, punch-

ing, perforating, scoring, creasing and cutting; also attachments to reinforce and put on metal eyelets on shipping tags. Will take stock from tissue paper to box board.

Send us samples and particulars of your requirements and let us show you what can be done therewith.



New Era Manufacturing Co.



398 Straight Street

Paterson, New Jersey

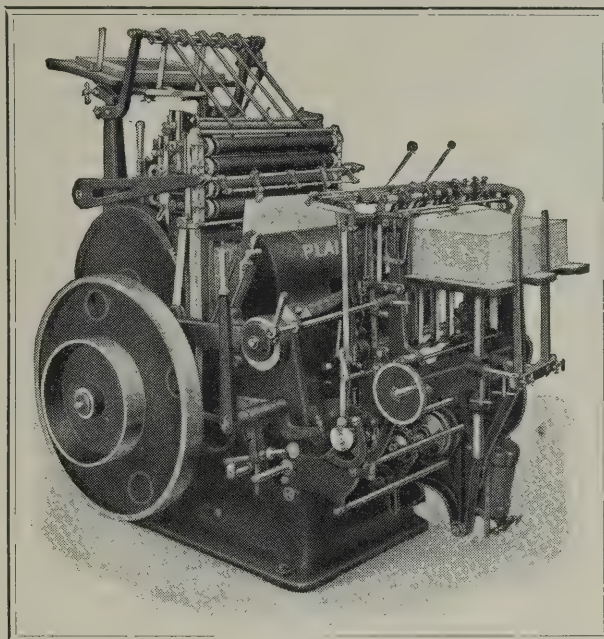
The "PLANETA" AUTO PLATEN PRESS

Automatic Feed
and Delivery

Perfect Register

Size of Platen:
14½ x 20½"

Cylinder Inking
System



High Capacity

Wide Range
of Printing

Automatic Trip

Parallel Platen
Motion During
Impression

AMERICAN DISTRIBUTORS:

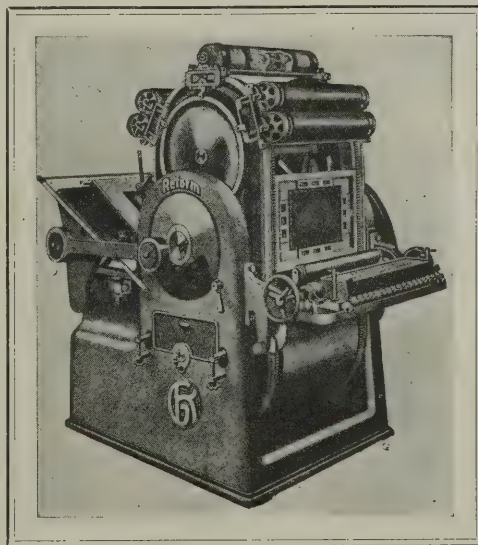
COLUMBIA OVERSEAS CORPORATION

12 East 12th Street, New York, N. Y.

LETTERPRESS OFFSET PLATEN PRESS!

Prints without damping or chemical treatment from type matter or ordinary blocks (stereos, half-tone, etc.) on any quality of paper, rough cardboard, linen, wood, etc., and in all colors.

This platen press can be used for offset printing as well as for ordinary (direct) printing. For offset printing the form is put on the back of the machine. In this case the four inking rollers, as shown in illustration, rotate in the same continuous direction around the body of the machine as the offset roller,



the inking rollers ink the form, the offset roller takes the impression from the form and re-transfers it to a flat rubber form facing the platen, whence it is printed on paper by means of the platen. For ordinary direct printing the offset roller is taken out and the form put in front facing the platen.



Largest patronage of the industry

POWERS PHOTO ENGRAVING COMPANY
154 Nassau Street
New York City

POWERS COLORTYPE COMPANY
229 West 28th Street
New York City

POWERS REPRODUCTION CORP.
205 West 39th Street
New York City

POWERS FOURTH ENGRAVING COMPANY
208 West 50th Street
New York City



Craftsmen Service

"Promises may get thee friends, but non-performance will turn them into enemies."—B. F.



GARDINER Binding and Mailing means many things to the Printer and Publisher. It means promptness—fulfillment of all promises—up to the minute equipment—day and night service on publications, and reasonable charges for the best work obtainable.

For forty-five years we have made a specialty of the binding and mailing of publications, and all pamphlet work, to the entire satisfaction of the Printers and Publishers, some of whom have been with us for thirty-five years or more.



Gardiner Binding & Mailing Co.

80 Lafayette St.

(Franklin to White Sts.)

New York City

Telephones: Franklin 4140—4141—4142

WHEN ORDERING NEW PRESSES, HAVE THEM EQUIPPED WITH

Hart's Ball Bearing Roller Cores

"Patents pending"

After years of experimenting, we have now perfected a roller core to run on ball bearings, that is the shaft remains stationary and the composition on sleeve revolves, which offers the following advantages:

POINTS OF MERIT—Adaptable for finishing rollers on magazine and newspaper presses. Saving in power caused by less friction. No more worn roller sockets. No more worn ends of cores. Saving in wear on plates and cuts. Saving in new rollers caused by less friction. Fits any press without requiring new parts.

Estimates will be cheerfully furnished on any size cores or quantity you may require



WILLIAM C. HART CO., Inc.

Manufacturers of PRINTERS ROLLERS

137 GREENE STREET, NEW YORK, N. Y.

Penn Ave. and Barbeau St., Pittsburgh, Pa.

237 Exchange St., Rochester, N. Y.

SINCLAIR *and* VALENTINE CO.

Makers of

**LITHOGRAPHIC, CYLINDER *and* JOB INKS
PULP *and* DRY COLORS**

IT is with pleasure that we announce the coming into our organization of Mr. Charles F. Clarkson as Director of Sales Promotion.

Mr. Clarkson's broad experience and practical knowledge of the Printing and Lithographic Ink business and its allied processes, will serve as a most valuable addition to our organization.

Service Branches

Philadelphia
Baltimore
New Orleans

Chicago
Boston
Cleveland
Los Angeles

Toronto
Montreal
Winnipeg

**11-21 ST. CLAIR PLACE
NEW YORK**



*"By our work we are known
By our service we have grown"*

CLAYBOURN PROCESS PRECISION PLATES

Craske-Felt Company, Inc.

80 Lafayette Street

1851-1924

New York, N. Y.

Phone Franklin 4110

None better



Platemakers

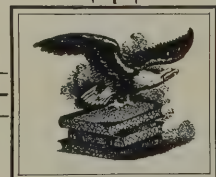
"Time and Tide Wait for No Man"



Representative
as this emblem
is of Craftsmanship of the
Art of all the Arts; Book-
binding to-day is an inter-
pretation of early masters
and an achievement of
mechanical engineering
through the introduction
of modern machinery.

The American Book-
bindery is a well equipped
organization to serve both
Publisher and Printer.

Large or small edition
binding of every descrip-
tion solicited.



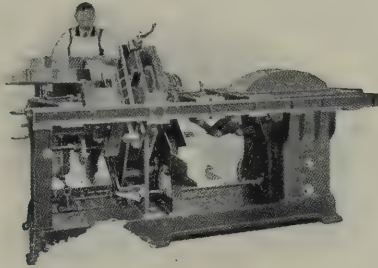
The AMERICAN BOOKBINDERY

406-426 WEST 31st STREET

NEW YORK

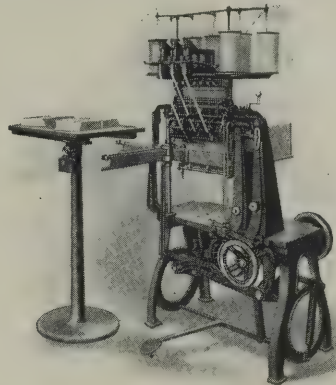
4900 CHICKERING

SMYTH *Standard of the World in Bookbinding Machinery*



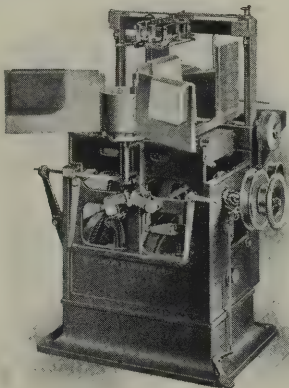
Smyth Book Trimmer

Designed for trimming books from 4" x 6" to 8½" x 11½", cutting three edges at one operation. Uniformity and accuracy of product unequalled. Construction, Smyth Standard throughout.



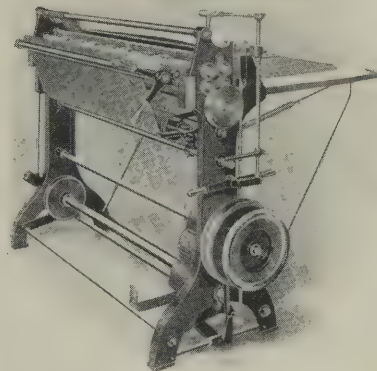
No. 10—Latest and Finest Smyth Sewing Machine

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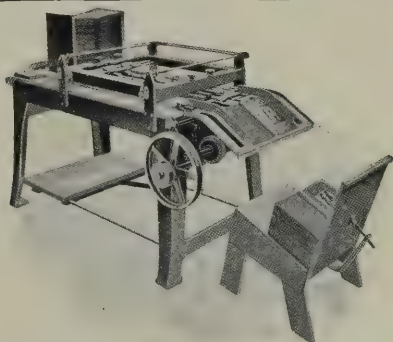
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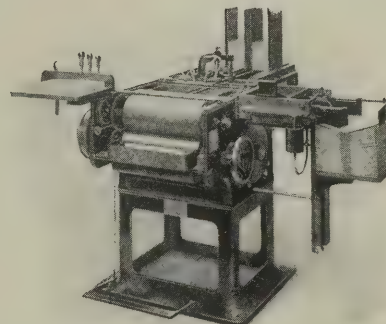
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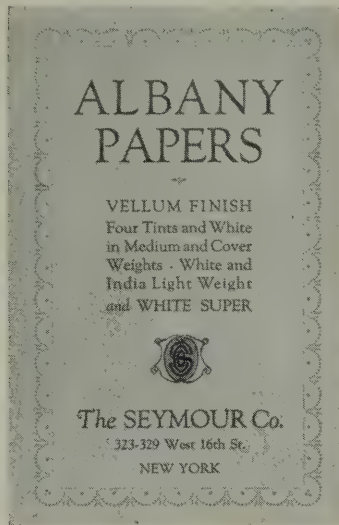
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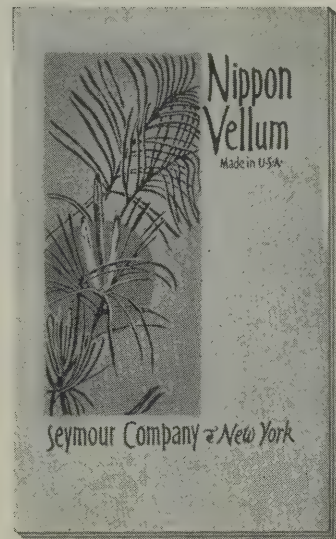
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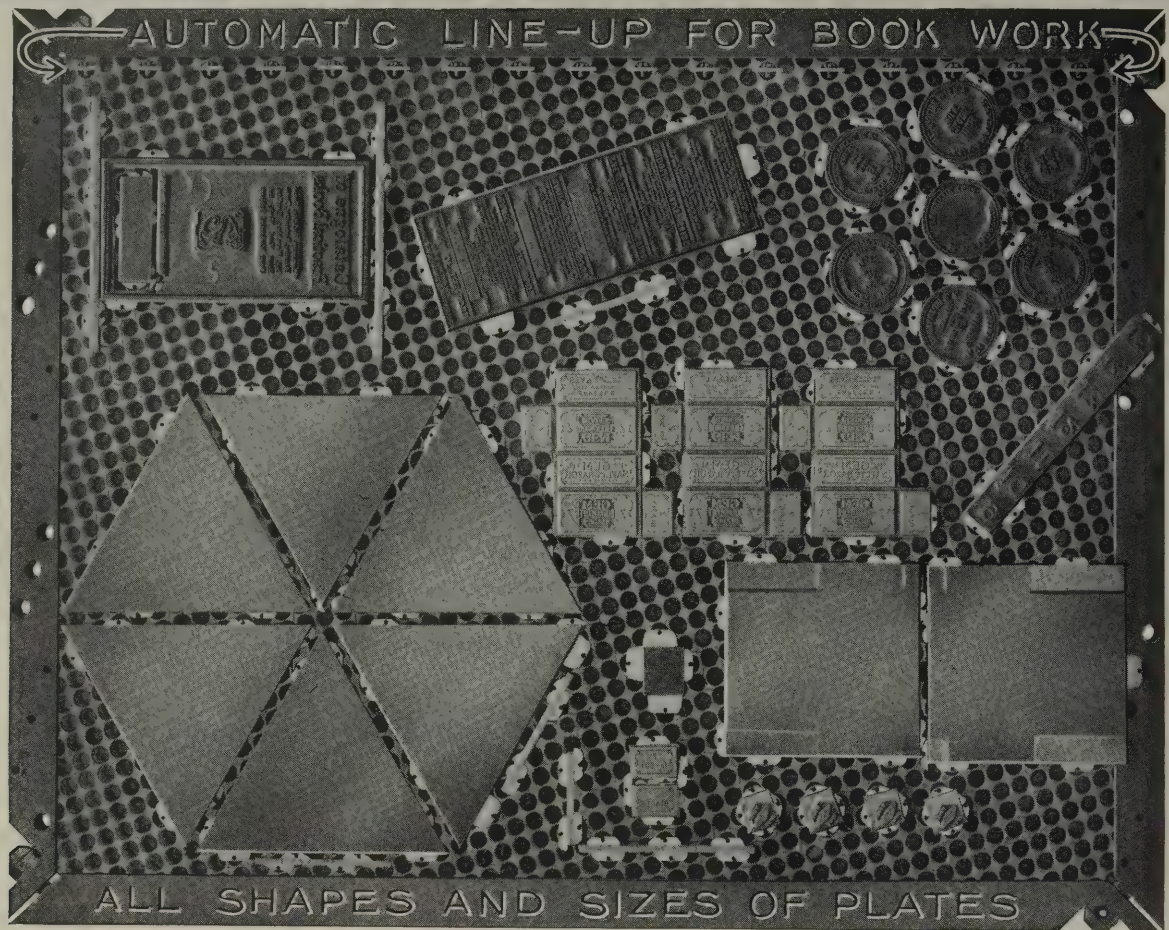
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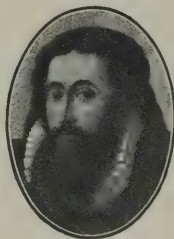
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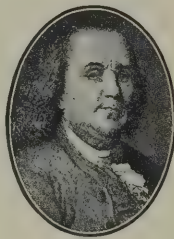
1455 marked the introduction of the Gutenberg Bible, which is accredited as the origin of typography.



1528 marked an era of art typography, Garamond establishing the first type foundry. He was an apprentice to the French designer, Geoffroy Tory.



1720 marked the introduction of the famous Caslon types. He was an engraver on gun stocks. The types have become extremely popular.



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1885 marked the year in which Theodore Low De Vinne began to print in his own building those fine books for which he was later honored with university degrees.



1903 marked the founding of the Village Press and the start of Frederic W. Goudy in the designing of good types.



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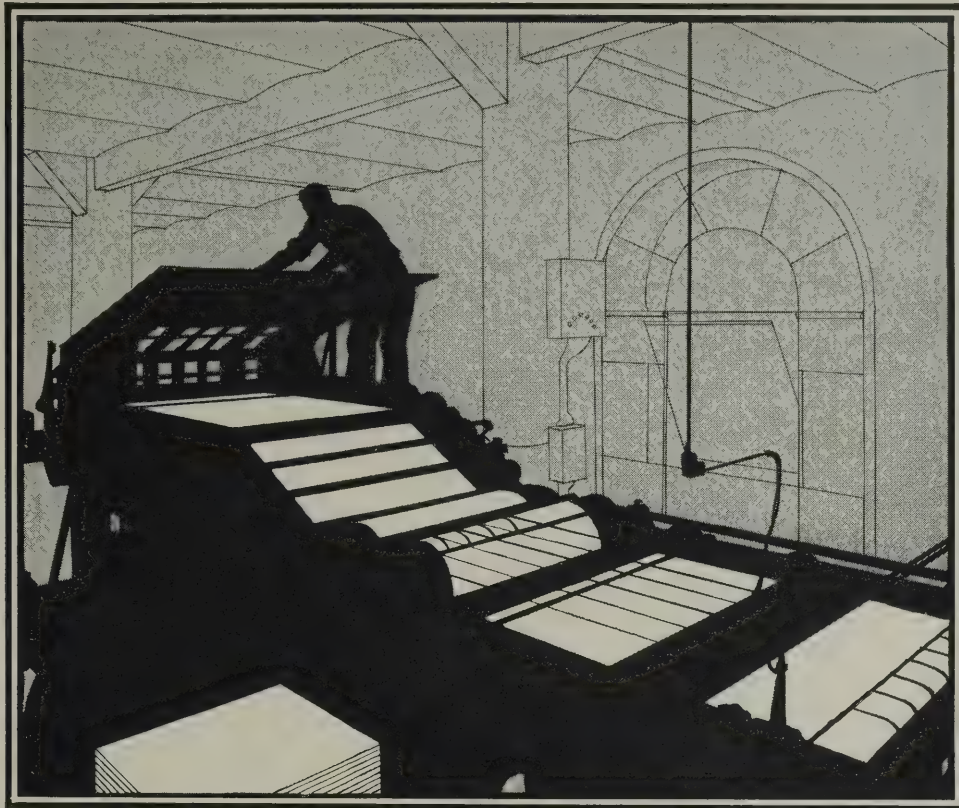
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THE AMERICAN PRINTER

AUGUST 5, 1924



A Dash Through the Centuries

The romantic story of printing as illustrated by the exhibit of editorial inserts

By EDMUND G. GRESS

MORE than a hundred designers, typographers, engravers and printers have taken part in the remarkable demonstration of craft love that is exhibited after page 80 of this 1924 Craftsmen Number of THE AMERICAN PRINTER. The frontispiece and the three other editorial inserts also belong to this exhibit. This article tells the story of these notable leaves.

PASSING through the door opened by the chubby lad with wings, who seems to be much entwined with the letters of the alphabet, we find ourselves, like Mark Twain's Connecticut Yankee, in a strange country of the long ago. In fact we move back twenty-five hundred years to the city of Nineveh, where Ashur-bani-pal, king of the Assyrians, had his own little "private press," where with his own hands, with an angular tool, he printed on clay tablets.

In order to locate ourselves I might say that Nineveh was what would now be half a day's journey from Babylon and a day from Jerusalem. In addition it was only a short distance from the Garden of Eden (where work was invented). It was about one hundred and fifty years previous to the famous twenty-six mile run of the messenger from the battle field of Marathon to Athens, an event that our athletes still celebrate. However, we arose to talk about printing, and not sprinting.

When excavators, within the past seventy-five years, uncovered the king's buildings at Nineveh there was found a great library of thousands of clay tablets. Just as in our day book collectors gather volumes from all parts of the world, Ashur-bani-pal sent his agents among the cities and gathered the writings of ancient times. This great library is the earliest known in Asia.

It is regrettable that at this point there is not a leaf dedicated to Cadmus, the traditional inventor of the alphabet, but we move on to Rome a century after the beginning of the Christian Era, and stand in front of the column in the Trajan Forum. Here we look upon an inscription panel and bend the knee to the designer of this beautiful capital lettering. The proportions of these letters with their rounded O's and D's and their narrow E's and P's are being introduced into some of our best type faces, making

them more beautiful and legible. Only recently the American Type Founders Company narrowed the capital E in its Garamond series. Goudy occasionally uses the old proportions with fine results.

Some years ago I read Elbert Hubbard's "Little Journey" on St. Benedict. Happening on the monograph, I selected a quotation from it and dedicated a leaf to Cassiodorus, who, as the father of the scriptorium in which the patient monks lettered and illuminated sheets of paper and parchment, Hubbard suggests as the patron saint of every maker of books who loves his craft.

We travel five centuries and find ourselves in China, where Pi Shing, the Gutenberg of the Orient cast separate types in clay and printed them by brushing the sheet of paper on the back. Mr. Shaefer in drawing the subject caught Mr. Shing just as he had bowled over a group of the types, and claims that this incident was the reason for Pi Shing's front name being forever after used to designate the condition of messed types.

Returning to Europe in the thirteenth century, with Austin Dobson as guide, we again visit the early bookmakers of the monasteries and address ourselves to a mass book:

*Missal of the Gothic age,
Missal with the blazoned page,
Whence, O missal, hither come,
From what dim scriptorium?*

No one should neglect to read all the verses. I am glad Edwin Grabhorn selected this copy for his leaf, turning our thoughts back to the period—

*When a book was still a Book,
Where a wistful man might look,
Finding something through the whole
Beating—like a human soul.*

Two hundred years further along we find ourselves in a monastery in Frankfort, where a book is being lettered in two parallel columns and illuminated in red and blue. Twenty miles away at Mainz a few years later Gutenberg brought forth his Bible, the types of which are much like the lettering by the monks at Frankfort, and the format is so similar that many persons at first glance assume the manuscript leaf to be one from the Gutenberg Bible. It should be remembered that an early printed book as a rule was a copy of a manuscript book of its period.

We now look upon two portraits of Gutenberg. The first is an artist's conception of the printer at work on his types. The second is a reproduction of an oil painting, unknown until 1899, when it was discovered by a Frankfort dealer in works of fine art. Gutenberg has on the court dress of Count Adolphus of Nassau who in 1465 conferred honors on the printer. In a frame on the wall are portraits of Gutenberg, Fust and Schoeffer. The arms of Gutenberg's (the Gensfleisch) family are in the background on the right. It is assumed that the painting was made soon after Gutenberg's death.

As the invention of printing brought a large demand for paper it is meet that a leaf should be dedicated to the paper makers. I have drawn on the best informed man, Dard Hunter, for text and illustration for this leaf, from which we learn that the Chinese two hundred years before the Trajan column was lettered are supposed to have originated the craft of paper making.

Venice in the days of glory

The next stop is at Venice, the dream city of canals and gondolas. It is the first half century of typography and the printer's craft forms a noble part of the activities and glories of the Venetian Republic, a great maritime power ruling many parts of the earth. We are introduced to Erhard Ratdolt the printer, whose books are decorated with printed borders and initials that are reflections of an art influenced by Venice's contact and commerce with the Far East.

Venice, we find, is a great printing center. Besides Ratdolt, Nicholas Jenson and Wendelin de Spira also have printshops there. Aldus Manutius has not yet begun to print.

We now make a trip to England, to the city of London on the Thames and find William Caxton printing there at a house with a red pale on the sign, in the grounds of Westminster Abbey. (When I was there the guide told me that Caxton had his printshop in the famous Jerusalem Chamber of the Abbey. The view that is shown on the leaf is a part of an imaginative picture in which the artist portrays a visit by the King of England to Caxton's printing office.)

Back to Italy, we pay homage to a family of good printers, the Giunti, whose praises have seldom been sung, and then look in on an artist who (as portrayed by Allen Lewis) is cutting in wood one of those fine illustrations that decorated the books of the early days. We next take a look at Venice from a gondola and through the medium of Mr. Riley's wood cut see it in its romantic picturesqueness.

Our next visit is to the quaint Christmas-tree city of Nuremberg, and to the house of Albrecht Dürer near the outer walls of the town. In the upper part of this house four hundred years ago Dürer drew and engraved those remarkably rich illustrations that we so much admire today.

Now to Paris, where there printed at the beginning of the sixteenth century Jodocus Badius, who through the medium of the title page of a book done by him in 1520 gives us the earliest view of a printing office.

In Paris we walk around to the Rue Saint Jacques and visit the noted Geoffroy Tory, letter designer, typographer and book decorator. Over his shop door is a sign containing as its emblem a broken jar, or "Pot Cassé." One day in 1522 Tory's ten year old daughter Agnes died. The following year Tory wrote a leaflet of verses as a tribute to his lost child, who (in the leaf designed by Mr. Douglas and Mr. Foy) speaks from the depths of the broken jar.

These versés were printed for Tory by Simon de Colines, who had married the widow of Henri Estienne and was managing the printing office on the Rue Saint Jacques. On the leaf designed by Mr. Ellinger is told briefly the story of De Colines, set in type copied from the types designed four hundred years ago by Garamond or Grandjon.

Through the medium of a reproduction of an old print we personally meet Robert Estienne, friend of Tory and Garamond, son-in-law of Badius and stepson of De Colines. Robert Estienne (or Stephens) when he became of age took over from his stepfather the direction of the printing business that had been established by his father, Henri Estienne, and so successful was he that one writer calls him "the most brilliant light in the early French typographic firmament."

Ten years later we take a journey three hundred miles from Paris and stop at the city of Lyons, where a noted series of wood cuts had just been published. Mr. Goudy tells about these cuts and about Hans Holbein, the younger.

We stop a moment to applaud the binders of the printed book and in doing so present an enlarged re-



The four and ace of books, from Jost Amman's playing cards

production of a playing card as drawn and cut on wood about 1565 by that prolific artist and craftsman, Jost Amman of Nuremberg. It is the "two of books." It will be interesting to look upon several other cards in the series—the "four" and the "ace of books" and the "two" and "queen of ink balls."

Ten years later we are in Antwerp at the printing office of Christopher Plantin, a business that was to be conducted for three hundred years and then preserved as a museum. Visitors to the museum in the year 1924 usually procure a copy of the Sonnet that Plantin wrote so many years ago. I pulled my own print of the Sonnet and copy it here, supplementing the translation into English that appears on the Jaquish leaf:

LE BONHEUR DE CE MONDE

SONNET

*A voir une maison commode, propre & belle,
Un jardin tapissé d'espaliers odorans,
Des fruits, d'excellent vin, peu de train, peu d'enfans,
Posseder seul sans bruit une femme fidèle.*

*N'avoir dettes, amour, ni procès, ni querelle,
Ni de partage à faire avecque ses parens,
Se contenter de peu, n'espérer rien des Grands,
Régler tous ses desseins sur un juste modèle.*

*Vivre avecque franchise & sans ambition,
S'adonner sans scrupule à la dévotion,
Domter ses passions, les rendre obéissantes.*

*Conserver l'esprit libre, & le jugement fort,
Dire son Chapelet en cultivant ses entes,
C'est attendre chez soi bien doucement la mort.*

In the old Plantin printing office at Antwerp is a room that had been used by the "correctors of the press," or proofreaders, as we call them. On the walls of this room is an inscription giving the names of twelve of the earliest correctors of the press, their service dating from 1556 to 1608. The old time corrector of the press was a scholar, and not infrequently a noted one. (The Procter & Collier leaf mentions a few noted correctors.)

We will next look in upon a printing office in Haarlem, Holland, in the year 1628. Holland was a

bright spot in the development of printing in the early days of the craft and it is a pleasure to dedicate one of the leaves of this exhibit to the type makers and printers of that country. Among Holland's printers were the noted Elzevirs.

(I hope I will be pardoned for the frequent changes of tense in this article.)

Printing comes to America

Ten years pass and we are on board a sailing vessel on the Atlantic Ocean. The boat is making its way westward toward New England. One of the passengers has died and, following a simple service, his body is given to the great waters. He is the Reverend Jesse Glover and among his effects on board are a printing press and a supply of type and books, with which Mr. Glover intended to open a printing office and book shop at Harvard College, Cambridge, in the colony of Massachusetts. There is also on board Stephen Daye, a journeyman printer whom Mr. Glover had hired in England. The ship continues on its way; Mr. Glover's widow, the printer Daye and the printing equipment arrive at Cambridge, the press is set up in the house of President Dunster of the college, and Stephen Daye begins to print. (This was the first printing office in what is now the United States of America. Isaiah Thomas in his history of printing compares the Reverend Glover to Moses, who led his people to the Promised Land, but died in sight of it. Mr. Glover would have been our first printer had he lived.

A half century later we find ourselves in the colony of Pennsylvania where in Philadelphia William Bradford has a printshop. Bradford needs paper to print with, so we find him arranging with William Ryttinghuysen (Rittenhouse) for the establishment of a paper mill. (This paper mill, the first in our country, stood in a little ravine on the banks of a small stream called Paper Mill Run that emptied into the Wisahickon Creek.)

We slip over to France and in the home of aristocracy come upon a booklover examining with evident pleasure a little volume that might be a recent accession to his library.

While in France we make the acquaintance of Pierre Simon Fournier, who was showing in the specimen books of his foundry decorated letters, ornaments and borders that were making the typography of the eighteenth century easy to look at, if not easy to read. Fournier was making available for the printers of his time lettering and decorative vignettes as used in copperplate engraving by Nicolas Cochin and other artists.

In 1914 some of this material was revived by a French foundry. The "Song of the French Printer" presents the typographic style of Fournier. The second stanza of this song translated is like this:

*This divine art suddenly created
Golden wings for human thought.
Then, giving it the infinite for domain,
Made fruitful its brilliant flight.
Thanks to it, even the humble
May taste the first fruits of genius
And refresh themselves at this blessed source—
Immortal glory to the art of printing!*



The two and queen of ink balls, from Jost Amman's playing cards

The influence of Fournier is to be seen on the leaf "Our own little book room," which was planned after a folio page printed at Paris in 1775 that is a part of the arts of the book exhibit at the Metropolitan Museum of Art, New York.

While in France we will visit a type foundry. Mr. McMurtrie has furnished an illustration from a French volume of the latter half of the eighteenth century, demonstrating in detail the methods of type making in vogue in France at that time.

In the year 1787 we visit a printer and engraver in Poland Street, London. His name is William Blake, and he has just written and designed a set of verses entitled "The Songs of Innocence." (Percy Grassby in word and illustration makes us acquainted with Blake and his work.)

A type-and-decoration dash to Italy in the time of Bodoni allows a peep at a book stall in the early days of the craft. Incidentally we read LeGallienne's eloquent tribute to books.

In the cradle days of the Republic

We are back in America, in the cradle days of the Republic, and at Worcester, Massachusetts, call upon Isaiah Thomas, noted printer, author, paper maker and publisher of newspapers, magazines, books and almanacs.

(Franklin called Thomas the "Baskerville of America." Thomas was a successful printer with a number of branch offices. He employed in Worcester alone about one hundred and fifty persons. He accumulated a library and in 1810 published his celebrated "History of Printing." I happen to have a copy autographed by John Dunlap, printer of the first published copy of the Declaration of Independence. In 1812 Thomas founded the American Antiquarian Society, presenting to it his library of three thousand volumes. In 1820 he gave Antiquarian Hall to the society. The architectural style of the first hall has been maintained in the present building. Thomas, born to hardships, received his education in printing offices and his love of books was the natural result of this contact.)

Three thousand miles across the American continent there came to California in the pioneer days of that State another man with a love of books. Carmel Mission is a monument to his accomplishments and the leaf contributed by two Californians is suitably dedicated.

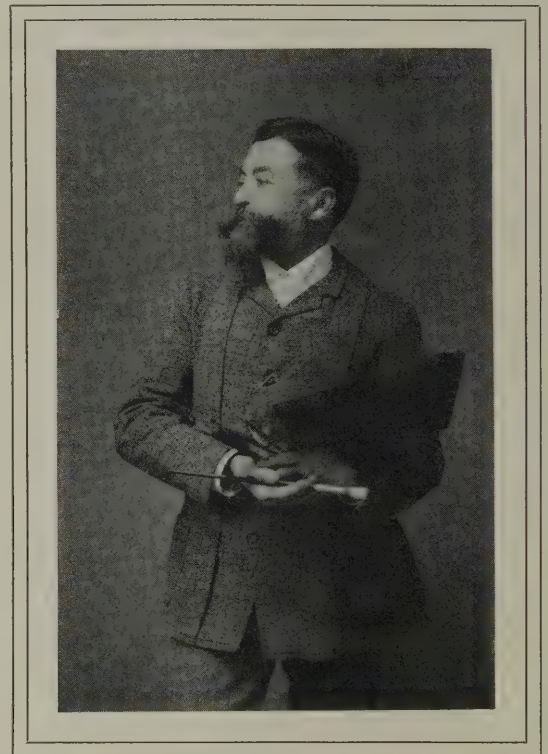
While in California we look over the interesting leaf on the love of printed things produced in Los Angeles.

We walk along the restful byways of England about the year 1800 and stop a moment at Cherryburn, twelve miles from Newcastle. Here we view in quiet contemplation the birthplace of Thomas Bewick, wood engraver and student of winged nature. Bewick inspired Anderson and other American engravers.

In England in 1826 we are shown a collection of copperplate prints, each symbolical of some craft or profession. One is dedicated to Typography, and shows that craft crowning art, science and literature. (I recently came into possession of a set of these prints, obtained from a London bookshop.)

Now, you old printers, gather and visit a printing office in Philadelphia about 1870. A compositor, with a copy of Thomas MacKellar's "American Printer" on his cap case, is setting in a nineteenth century version of old style italic "The Song of the Printer." Another printer is locking up in a chase a border with Oxford crossed corners so familiar to typography and picture framers of the time. The pressman has obtained from the office safe a jar of ink marked "Carmine \$16 a lb." to use in printing the border. He already has on the feed table of his Gordon press sheets of paper of calendered surface. We are allowed to bring a finished sheet with us.

We go to New York and visit *Harper's Weekly*, where we are introduced to Thomas Nast. The day is warm and the cartoonist, asked by his readers to draw something funny, can think of nothing but a cartoon



Thomas Nast

of himself and his empty drawing board. (Nast's political cartoons are famous. He had contributed to the menagerie of politics the Republican elephant, the Democratic donkey and the Tammany tiger, and they have endured to this day. I am indebted to Cyril Nast, his son, for the cartoon and also for the actual photograph that I show here.)

In 1896 we find ourselves at Springfield, Mass., where Will Bradley is conducting his Wayside Press. Mr. Bradley, the world's best known poster artist, has just drawn and cut with his own hands out of planks of wood a large poster advertising a little periodical that he is about to issue. (This period of the Eighteen Nineties was a notable one in America and England. It inspired many artists and printers and the results are being felt today.)

In Boston during this period there was a printer—Carl H. Heintzemann, whose shop was a gathering place for the clan. Joseph M. Bowles was then con-

nected with Mr. Heintzemann and introduced to him Bertram Goodhue, a young typographic artist who was destined to be one of America's great architects. Goodhue at that time planned for Mr. Heintzemann an office decorated in medieval style. The leaf dedicated to Mr. Heintzemann has been planned in a manner suggesting his own interesting taste in typography.

The classic feeling of the Doves Press of the Eighteen Nineties is present in the "Culture" leaf, that in the words of Matthew Arnold advocates better use of time usually wasted. The high character of the design speaks eloquently of the idealistic teachings of Porter Garnett at the Laboratory Press.

Two products of the Eighteen Nineties were Bertram G. Goodhue and Ingalls Kimball. Before he es-



Bertram Goodhue

established the Cheltenham Press Mr. Kimball, while still at college, published a little pocket literary periodical known as the *Chap Book*. He had ideas for a type face. Goodhue made the drawings for it. When this type face was brought out, in 1903, it was named "Cheltenham." Goodhue died a few months ago, and on the leaf that has been dedicated to him, his friend Kimball tells in the type jointly designed by them of the life of the noted architect and typographic designer.

Not long ago a young typographer passed away—one who has had a large influence on printing and advertising. Some years ago Benjamin Sherbow went as a lad to the offices of Calkins & Holden and secured a position. "Benny" was so full of character that one of the artists, Walter Fawcett, drew a sketch of him on the back of his drawing board. Mr. Fawcett then developed the sketch into a woodcut. Earnest Elmo Calkins wrote an eulogy of "Benny" and, with Mr. Fawcett's woodcut, it will serve to

keep green the memory of the typographer, Sherbow.

The leaf of cat sketches is a memorial to France's noted poster artist, T. A. Steinlen, who was called away during the past year. Steinlen had several close friends in this country, among whom were Mr. and Mrs. Heyworth Campbell. Mr. Campbell and I agreed that it would be very appropriate to have another friend of Steinlen's, Adolph Treidler, design one of the leaves to his memory. Steinlen was a lover of cats. His most famous poster had a group of cats posed at the feet of a little girl sitting in a chair. Treidler had learned from Steinlen to like cats and to draw them, and so he doubtless concluded that to make sketches of his own cat and to dedicate these sketches to his friend would be most fitting.

The public library is a powerful American institution. Our people have no adequate realization of what the library means to them. It is fitting that one of the inserts should be dedicated to the public libraries, and especially appropriate that Louis H. Ruyt's fine pencil sketch of the New York Public Library should be used on the leaf.

Better than thought worth while

The great thought that romance and pleasure are to be found in the everyday task—at the case, at the proofreader's desk, on the imposing stone, at the press—is given in Mr. Cleland's fine design. He made his sketches in the workrooms of the Pynson Printers. The design itself, in the picturesque quality of its presentation of everyday workers, is evidence not only of Mr. Cleland's talent, but of his own practice of doing things better than may be thought worth while.

In recognition of the lithographic craft I thought of a leaf in this number dedicated to Senefelder, inventor of the process. My plan was to have one of the students of Joseph Pennell's class in lithography at the Art Students' League draw a portrait of Senefelder and reproduce it lithographically. I visited the school with R. R. Heywood. One of the students, Helen T. Reinthaler, showed a drawing of Mr. Pennell, made from life direct on the stone. It was such a fine study of the famous artist that we immediately dropped the Senefelder idea and arranged to present Miss Reinthaler's lithograph. It is the best kind of evidence that Mr. Pennell at this school is putting into actual and successful practice his oft-expressed ideas regarding graphic arts schools in America.

When some people go into a museum they have the same feeling of awe and reverence that they have when entering a mausoleum. As this issue is being published there is being held an exhibition of the arts of the book at the Metropolitan Museum of Art, New York, that is sunny, friendly, bright and cheerful. Mr. Teague in his article in this number tells about it. The view of the exhibition on the insert that accompanies the article will please those readers who are unable to visit the museum.

Printing has become one of the common studies in our public schools. As a general rule the instruction is matter of fact and uninteresting and leaves the scholars cold and unimpressed. But here and there throughout the country is a public school that places

the printing craft on a pedestal, and an instructor that enthuses the scholars with the romance of typography. One leaf recognizes such teachings.

In an idealistic typographic manner Mr. Hult on his leaf has lauded ideals in printing and has given other young printers inspiration and encouragement.

Mr. Jackson calls printing "the poor man's art," and presents as a motto "Always my best."

We borrow from the writings of Eugene Field (that much liked leader of the saints and sinners who in the Eighteen-Nineties gathered at a Chicago book store) a delightful bit of verse, and have placed it in a decorative setting in which the green leaves whisper overhead.

"Truth adorned" points a moral in printing and advertising, as written by Herbert Arthur.

The master of the word is the master of the world, says Alfred Stephen Bryan, who also claims that advertising made printing rich in revenue as well as rich in reverence.

Mr. Marchbanks on his insert presents a problem that is ever with printers who want to do good work.

And now as the historic panorama of printing reaches the end, after paying homage to greatness and goodness in typography and the graphic arts, we remove our hat and bend the knee to the unknown craftsmen who are quietly lending a hand in the great work of making the printed sheet more beautiful.

Mr. Lewis and Mr. Nichols have presented this idea in an exalted manner. Mr. Lewis explained his insert to me:

"The illustration has this thought in mind: That the unknown could hardly be described and so we hope to convey the immensity which distance and the vaulted heavens suggest. From a great height the reader contemplates the distance. The descending sun is casting its rays into the sky. Looking up to a mountain suggests the immensity of that which is to be contemplated by any thoughtful person. There is a temple suggested at the base of the mountain, the idea being that from the temple of learning, with spiritual feeling, the unknown craftsmen of the future will do such things as we today cannot conceive."

The technical side of the insert exhibit

FOR some years we have been told that the wood cut has passed, that the art is dead, and so forth, and so on. The dead art has risen from the grave, evidently, as there are several fine wood cut specimens in this number. Allen Lewis's portrayal of the old wood cut artist has an agreeable medieval flavor, especially in the chiaroscuro two color treatment of the subject. Frank H. Riley has cut in wood a sketch made by him in Venice. Percy Grassby's wood cut of the Blake portrait is additional evidence of the virility of a supposedly dead art. And then there are the Fawcett and Nelson wood cuts and the linoleum cuts by Shaefer and Nichols.

Many other drawings in the exhibit have some of the quality of wood cuts, notably among which are the Cleland, Illian, McKay, Sanford, Hornung, Rosa, Foy, Dunn, Capon, Trenholm and Winters illustration or decoration.

Photo-engraving plays a part

Photo-engraving has played a good part in reproducing illustration and decoration from old books. As examples might be mentioned the Giunti emblem, Jost Amman's playing card, the Holland printing office, Bewick's birthplace, and the Dibdin alphabetic panel on the title page. Some of these reproductions have been made, through the courtesy of Stephen H. Horgan, by a new cold enamel method of etching on zinc, that gives clean-cut, easy printing reproductions, for which copper had previously been depended upon. The Nast cartoon was also done in this new manner.

Four-color offset is portrayed most effectively by the Andrew H. Kellogg Company in the reproduction of the old Estienne print. The rich qualities of gravure are presented by the Van Dyck Gravure

Company on the Caxton leaf. Lithography is at its best on the Pennell leaf.

Ruyl's pencil drawing of the New York Public Library is reproduced in a remarkably effective way by the engraver and printer. Rudge printed the plate on dampened paper.

The pleasing color treatment on the "Book Lovers" insert was suggested by Willard R. Jillson, who reasoned that a "negative" etching that would reverse the lights and shadows of the picture would give the effect of a warm light coming through the window and illumine all the highlights of the black plate. The idea worked out most pleasingly.

The typography of the inserts in this number demonstrate the advisability of selecting a type face to fit each typographic problem, and not to depend on the same type face for all purposes. Advertising men have made such an extensive and exhaustive study of the psychology of selling through the printed word that it should be assumed that they know their business when they use practically one type face for all of their periodical advertisements and mail publicity.

However, one cannot help wondering why just at present all their messages should be set in Garamond, as they were previously set in Caslon. It is evident that, while in some instances Garamond is appropriate, Caslon, Bodoni Book or some other standard type face would at other times be more fitting.

Just what it means to use a harmonious type face is to be seen on the Giunti leaf, where Cloister (based on early Italian types) is used; on the Tory leaf, on which a type originally designed by Garamond, Tory's pupil, is used; on the Blake insert where Monotype Bodoni has been used to express the Blake

(Continued on page 58)

CATALOG OF THE EXHIBIT

The Cover

Designed by Walter Dorwin Teague, New York City. Teague typographic decoration. Composition and printing by the Specimen Printing Department, American Type Founders Company.

Craftsmen Number Exhibit Title

Decorative device from Dibdin. Engraving by Powers. Typography and printing by William Eskew, Portsmouth, Ohio. Forum types.

600 B. C.

To An Assyrian Printer

Designed by George Illian. Relief engravings. Cooper Bold type. Printed by the Publishers Printing Company, New York.

114 A. D.

To the Designer of the Trajan Inscription

Decoration and lettering by W. P. Schoonmaker. Printed by the William F. Fell Co., Philadelphia.

520

Cassiodorus and the First Scriptorium

By Elbert Hubbard. Benedictine linotype. Contributed by the Beers Press, Inc., Trenton, N. J.

1000

Pi Shing, China's Early Printer

Designed and cut in linoleum by F. W. Shaefer. Printed by the Tri-Arts Press, New York.

1250

To a Missal of the Thirteenth Century

By Austin Dobson. Illustration and initial letter by Donald McKay. Composition by Alfred Brooks Kennedy. Presswork by the Metropolitan Press. Contributed by the Grabhorn Press, Edwin Grabhorn, San Francisco. French lettre batarde.

1425

To the Calligraphers and Illuminators of Pre-Typographic Days

Engraved in line and halftone by the Walker Engraving Company, New York, from a manuscript leaf. Printed by Norman T. A. Munder & Co., Baltimore.

1450

Gutenberg

Illustration by Joseph Sanford, courtesy of Everett Currier. Plates by Archie Griffin, Reliance Reproduction Co., New York. Printed by the U. T. A. School of Printing, Tol G. McGrew, superintendent, Indianapolis. Tudor Bold and Bookman types.

1465

Portrait of Gutenberg

Four color photo-engraving process. Engraved and printed by the Zeese-Wilkinson Company, Long Island City, N. Y.

1475

To the Paper Makers of Early Times

Illustrations and copy from Dard Hunter's "Old Papermaking." Arrangement by Joseph Sinel. Typography by Howard N. King. Contributed by the York Printing Company, York, Pa. Caslon types.

1477

To Erhard Ratdolt of Venice

Border by Will Bradley. Initial by Fred T. Singleton. Printed by William Green, a Corporation, New York. Kennerley types.

1480

Caxton in Westminster Abbey

Decoration by Edward S. Crawford. Done in rotary gravure by the Van Dyck Gravure Company, Brooklyn.

1482

To the Giunti, Early Italian Printers

Emblem from Dibdin. Cloister types. Printed by the Patteson Press, Edmund Wolcott, President, New York.

1500

To the Art of the Wood Cut

Drawn and cut in wood in chiaroscuro by Allen Lewis. Printed by the Aldus Printers, New York.

1500

Venice, Romantic City of Early Printing

Drawn and cut in wood by Frank H. Riley, Chicago. Printed by J. M. Bundscho, Chicago.

1518

The Old Home of Albrecht Dürer

Designed after an old print in Dibdin by Clarence Pearson Hornung, New York. Plates by the Eclipse Electrotpe and Engraving Company, Cleveland. Printed by the Artcraft Printing Company, Cleveland, Ohio.

1520

The Print Shop Primeval and Badius

Illustration by the Rosas. Garamont type. Rosa type border. Printed by the McGraw-Phillips Printing Company, New York.

1523

The Pot Cassé of Geoffroy Tory

Designed by Lester Douglas and Hans Foy. Garamond type. Printed by A. E. Dittrich, New York.

1525

Simon de Colines, French Printer

Designed by Carlton D. Ellinger. Garamond type. Printed by the Redfield-Kendrick-Odell Company, New York.

1526

Robert Estienne, Friend of Tory and Garamond
An old print reproduced in four color offset by the Andrew H. Kellogg Company, New York. Garamont type.

1538

Hans Holbein and the Dance of Death
Designed by Frederic W. Goudy. Italian Oldstyle type. Printed by Paul Overhage, New York.

1565

To the Binders of the Printed Book
Sixteenth century playing card illustration by Jost Amman. Border by Will Bradley. Printed by Toby Rubovits, Chicago. Pabst types.

1575

Christopher Plantin and His Famous Sonnet
Designed by O. W. Jaquish. Plates by the Sterling Engraving Company. Printed by A. Colish, New York.

1600

To the Old-Time Correctors of the Press
Illustration by Glen Tracy. Typography by L. A. Braverman. Collier Oldstyle type. Printed by the Procter & Collier Press, Cincinnati.

1628

To Printers and Type Makers of Holland
Illustration from a book printed in Haarlem in 1628. Border by Will Bradley. Printed by the Longacre Press, New York.

1638

The Reverend Jesse Glover and the First Printshop in the United States
Designed by Guido and Lawrence Rosa. Rosa type border. Garamond type. Printed by Rogers & Company, Chicago and New York.

1690

The First Paper Mill in the United States
Drawn by Harvey Hopkins Dunn. Printed by Edward Stern & Company, Philadelphia.

1750

To Book Lovers of High and Low Degree
From painting by Meissonier, in the Louvre. Decoration by Ethel G. Hoyle, New York. Plates by Trichromatic Engraving Company. Printed by the DuBois Press, A. Ford DuBois, Rochester, N. Y.

1764

Fournier le Jeune, French Typefounder
Lettering drawn and portrait cut on wood by Thacher Nelson. Printed by the Berkeley Press, Boston.

1765

The Song of the French Printer
Typography by E. M. Diamant. Imported Cochin types. Printed by E. M. Diamant Typographic Service, New York.

1766

Our Own Little Book Room
Garamond type. Contributed by Louis J. Rerra, Newark, N. J.

1775

Early Type Founding
Planned by Douglas C. McMurtrie. Cochin types. Printed by the Condé Nast Press, Greenwich, Conn.

1787

William Blake, Illustrator and Engraver
Portrait woodcut and monograph by Percy Grassby, Boston, Mass. Printed by the Caxton Company, Cleveland, Ohio. Monotype Bodoni type.

1789

The Love of Books
Quotation from Richard LeGallienne. Designed by Charles R. Capon, Boston. Bodoni Book types. Printed by the Oxford Print, Henry P. Porter, Boston.

1790

Isaiah Thomas, American Printer
Quotation from his writings. Illustration and lettering by George F. Trenholm, Boston. Plates by the Electro-Light Engraving Company. Printed by the Davis Press, Worcester, Mass.

1791

To Father Junipero Serra, Book Lover
Carmel Mission. Illustrated by Francis Todhunter, art director H. K. McCann Advertising Agency. Contributed by Mr. Todhunter and Carroll T. Harris, Vice-president Monotype Composition Co., San Francisco. Kennerley types.

1794

The Love of Printed Things
By Clyde B. Morgan. Decoration by Ray Winters. Caslon types. Printed by Young & McCallister, Los Angeles.

1800

Thomas Bewick, Wood Engraver
Typography by David Gildea & Company. Plate by Powers. Goudy Modern type. Printed by the Gibbs Press, New York.

1826

To Typography
Four color photo-engraving process. Kennerley types. Contributed by the Colorplate Engraving Co., New York.

1872

The Song of the Printer

By Thomas MacKellar. Typography by R. N. McArthur. Modernized Oldstyle Italic type and Clearcut ornamental initials. Contributed by the Typecraft Department of Barnhart Brothers & Spindler, Chicago.

1879

Thomas Nast, First American Cartoonist

Self-portrait, by Nast, from Harper's Weekly, 1879. Engraving by Powers. Typography by Hal Marchbanks. Printed by the Marchbanks Press, New York.

1896

To the Spirit of the Eighteen-Nineties

Reproduction in small size of a poster cut in wood by Will Bradley. Line relief. Plates by the Sterling Engraving Company. Printed by the Edgar C. Ruwe Company, New York.

1896

To Carl H. Heintzemann, American Printer

Designed by A. F. Mackay. Priory Text and Old Style Antique type. Printed by the Atlantic Printing Company, Boston.

1898

Culture

By Matthew Arnold. Typographic design, lettered heading and initial, composition and presswork by Leland M. Hirsch, student of the Laboratory Press, Porter Garnett, Master. Carnegie Institute of Technology, Pittsburgh. Goudy Antique typeface.

1903

Bertram Grosvenor Goodhue

Eulogy by Ingalls Kimball. Arranged by Mr. Kimball. Cheltenham type. Printed by the Specimen Printing Department, American Type Founders Company.

1920

To the Memory of Benjamin Sherbow

Woodcut by Fawcett. Eulogy by Earnest Elmo Calkins. Oldstyle Antique type. Contributed by Calkins & Holden, New York.

1923

Tribute to Steinlen, France's Poster Artist

Sketches by Adolph Treidler. Printed by the Press of Clarence S. Nathan, Inc., New York.

1924

What Are Craftsmen?

Designed by T. M. Cleland. Printed by the Pynson Printers, New York. Caslon types.

1924

To the Public Libraries of the United States

Pencil sketch by Louis H. Ruyl. Engraved by Powers Reproduction Corporation. Printed at the Shop of William Edwin Rudge, Mount Vernon, N. Y.

1924

Portrait of Joseph Pennell

Drawn from life directly on a lithographic stone by Helen T. Reinthaler, of Mr. Pennell's Class in Lithography at the Art Students' League. Lithographed by Heywood, Strasser & Voigt Lithograph Co., New York.

1924

Arts of the Book Exhibition at the Metropolitan Museum of Art, New York

A view of the exhibition. Printed by the Christian & King Printing Company, Durham, N. C.

1924

To Young School Students of Printing

Engravings by Gatchel & Manning. Illustration by Joseph Sanford, courtesy of Everett Currier. Composition and printing by the Vocational Printing Class Public School No. 24, Jersey City, N. J., Harry W. Osgood, Instructor. Caslon type.

1924

Ideals in Printing

Woodcut by L. H. Appleton. Written, designed and contributed by Gustave E. Hult, New York.

1924

Always My Best

Plan and copy by Hartley Everett Jackson. Plates by C. A. Rebitt, American Engraving Co. Scotch Roman type. Border and initial designed by Sydney Bagshaw. Printed by the Metropolitan Press, San Francisco.

1924

Oh, for a Book and a Shady Nook

By Eugene Field. Decoration by Edward S. Crawford. Printed by James Kent Eaton, Boston. Caslon types.

1924

Truth in Printing

By Herbert Arthur. Decorative motifs by Floyd R. Hildebrand. Typography and printing by Haywood H. Hunt and Robert P. Saxton, of the Kennedy-ten Bosch Company, San Francisco. Goudy Modern types.

1924

The Master of the World

By Alfred Stephen Bryan. Printed by Frederick Nelson Phillips, New York.

1924

The Good Printer's Problem

Typography by Hal Marchbanks. Garamond type. Printed by the Marchbanks Press, New York.

1950

To Printing Craftsmen Now Unknown

Typography by Bernard J. Lewis. Linoleum blocks by Raymond E. Nichols. Printed by the Stetson Press, Boston. Nineteenth century bold face types.

(Continued from page 54)

period; on the Bewick insert, where Goudy Modern (which has an old style spirit, as well as a modern one) is used to express the transitional period of 1800, when the old style was evolving into the new; on the MacKellar leaf, on which modernized old-style italic speaks eloquently of the typographic taste of 1870; on the Heintzemann insert, where Oldstyle Antique, a letter that was selected by artists and typographers in the Eighteen-Nineties, fittingly presents the feeling of the work of this talented Boston printer; on the Goodhue insert, where Cheltenham pictures the spirit of 1903.

On the Illian leaf, where Cooper Bold, a weighty letter that enables the type group to present a mass of brown color, has been used, how silly it would have been to select a letter such as Garamond, which would have weakened the print and have been unsuitable.

Goudy's Kennerley type has the good qualities of early Venetian types, as is proved by its appearance on the Ratdolt leaf. The Benedictine letter in its name and in its design is just the thing for the Hubbard St. Benedict quotation. To match the line of lettering on the Gutenberg insert, Tudor Bold proved a good selection. Mr. Sinel used good judgment when he selected Caslon Oldstyle as the type to go with Dard Hunter's illustrations on the paper makers' leaf. The village foundry's Goudy Antique in color and design seems almost to have been made for the "Culture" leaf. The French Cochin type and the Fournier decorative material gives a real French look to the "Song of the French Printer." And the Sherbow leaf—how should it have been handled, but in a manner as Sherbow would have done it himself!

The cover design

STUDENTS of typographic design will be pleased that the front cover of this 1924 Craftsmen Number of THE AMERICAN PRINTER has been arranged for type and typographic decorative material by Walter Dorwin Teague, who by the way designed the typographic material that he uses. The page was courteously put into type and contributed by the Specimen Printing Department of the American Type Founders Company.

Acknowledgment of courtesies

IN addition to those already mentioned on these pages and on the inserts we are indebted to the following for courtesies in the preparation of this number of THE AMERICAN PRINTER: Wadsworth A. Parker, the American Type Founders Company; David Gildea & Company, Bert C. Chambers, Elmer M. Blacklock, A. F. Mackay, F. W. Main, Cyril Nast, Harry L. Gage, Mergenthaler Linotype Company, Willard R. Jillson, M. Gliedman, Edward Epstean, I. Leonard Heuslien, Cy. Norton, Strathmore Paper Company; Reading Paper Mills; Baylis Bindery, M. Bethge, Beatrice L. Becker, A. T. F. Typographic Library, James S. Hedges, Frank Fleming, Donovan G. Rowse, Stephen H. Horgan, Louis H. Frohman, and many others.

*Important dates in bookmaking**

BY W. M. IVINS

Curator of Prints, Metropolitan Museum of Art

THE following list from the guide to the "Arts of the Book" exhibition may be found of interest in spite of the fact that its accuracy cannot in all respects be vouched for:

First dated woodcut: The "Brussels Virgin," of 1418.

First dated engravings: The "Berlin Passion," of 1446.

First lithograph: made by Alois Senefelder, at Munich, in 1797.

First dated printing from movable type: Papal Indulgence, of November 12, 1454 (probably printed at Mainz).

First dated book printed from movable type: "Psalter," Mainz, Fust & Schoeffer, 1457.

First dated book with woodcut illustration: Boner's Edelstein, Bamberg, Pfister, 1461.

First dated book with engraved illustrations: Bettini's Monte Sancto di Dio, Florence, Laurentii, 1477.

First dated book with woodcuts by a known artist: Breydenbach's Peregrinations, Mainz, 1486, illustrated by Erhard Reuwich.

First book printed in Roman type: probably Durandus's "Rationale," Strassburg (Rusch, about 1464).

First book printed in Italic type: "Virgil," Venice, Aldus, 1501.

First use of Greek type: in Lactantius, Subiaco, Sweynheim & Pannartz, 1465.

First book printed in Greek type: Laskaris's Greek Grammar, Milan, Paravisinus, 1476.

First music printed from type: in Higden's Polychronicon, Westminster, DeWorde, 1495.

First book with names of printers: "Psalter," Mainz, Fust & Schoeffer, 1457.

First title page: in a Papal Bull, Mainz, Fust & Schoeffer, about 1463.

First dated title page: in Rolewink's Sermo... in festo praesentationis beatae virginis, Cologne, ther Hoernen, 1470.

First title page giving name of author, title, place, printer or publisher, and date: Regiomontanus's Calendar, Venice, Ratdolt, Loslein & Maler, 1476.

First decorated title page: Regiomontanus's Calendar, Venice, Ratdolt, Loslein & Maler, 1476.

First signature marks: in Johann Nider's Expositio Decalogi, Koelhoff, Cologne, 1472.

First numbered sheets: in Rolewink's Sermo... in festo praesentationis beatae virginis, Cologne, ther Hoernen, 1470.

First book with folding plates: Breydenbach's Peregrinations, Mainz, 1486.

First engraved title page: in Purifica della conscientia et del modo da confessar, Florence, 1512.

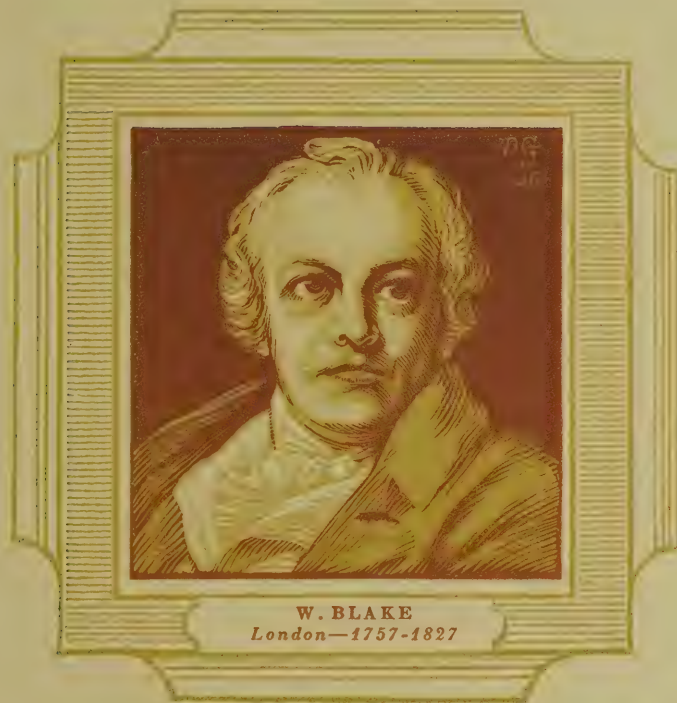
First engraved title vignette: in Berrutus's Dialogus, Rome, 1517 (plate by Marc Antonio).

First use of headlines: by ther Hoernen at Cologne, in 1470.

*From "A Guide to an Exhibition of the Arts of the Book," by W. M. Ivins, Jr., the Metropolitan Museum of Art.

WILLIAM BLAKE
AS PRINTER AND ENGRAVER

A NOTE



"NATURE HAS NO OUTLINE, BUT IMAGINATION HAS"

W. BLAKE

WILLIAM BLAKE was trained as an intaglio engraver and it was in this medium that most of his commissions as an engraver were executed. With the exception of a few wood cuts his relief plates were produced for his own presswork. They were produced by a process of his own and with the primary objective of economy. This method of engraving is usually referred to as "Blake's secret process" and forms the principal subject of this note. Undoubtedly the secret was shared by no other than Mrs. Blake, with whom, according to Cunningham, it died. That the graphic arts, at least, have lost by this secretion of Blake's goes without saying, since a method that could eliminate so many intermediary influences would today be a blessing to auto-engraving, for by its means subscribers to a newspaper or magazine could receive prints that could be as much a direct expression of the artist as are those sought by the collector in the arts of etching and lithography.

That more importance has not been attached to this interesting point in Blake's activities is due to the rarity of his own printings and the fact that Blake the "*thinker*" has always been the predominant attraction to his many commentators. The last reason is surprising, since it comes from a group that has ardently amplified the meanings extracted from his written word or action. With so much penetrating thought bestowed upon the poet-craftsman, it is strange indeed that in this invention there has not been discerned the consummate union of the concrete and abstract in Blake, of the ultramundane or mystic with Blake the temporal, practical producer.

Three memorandums for this new method of engraving left by him refer to metals for experiment and suggest the use of the graver for obtaining gradation of tone after stopping out such portions with the solids in the etching. Another reference in an early manuscript of Blake's concerns: "having all the writing engraved instead of printed" (set-up). This note abruptly stops before a missing page which it is thought was extracted and destroyed in after years by Blake. In his relation of the celestial visit of his brother, Robert, he says he advised him at once—"write," said he, "the poetry and draw the designs upon the copper with a *certain liquid* (which he named and which Blake ever kept secret); then cut the plain parts of the plate down with aqua fortis, and this will give the whole, both poetry and figures, in the manner of a stereotype."

Like other works of his, this method of plate making has an appearance of simplicity that only adds to the perplexity of enshrouding, and although from Blake's material resources we know the formula must have been simple enough, the secret can not, to the writer's thinking, be dismissed in an unstudied manner.

Of this formula Mr. Archibald Russell, in his well-known treatise on William Blake's engravings, says: "It must, however, have been of the nature of a stopping-out varnish, and any substance that could at once flow easily from the brush and be proof against the action of acid would have answered his purpose."

It is to be noticed in the last excerpt of Blake's that the writing of the poetry is mentioned first, which with the "certain liquid" are the points it is well to keep in mind for the reason that the materials or method of procedure for the execution of the pictorial part alone of these plates has always been common knowledge in the etchers' craft, quite in keeping with Mr. Russell's assertion. There is reason to believe that far more subtle reasons justify the word "secret"—reasons the appreciation of which entail a knowledge of calligraphy and etching combined.

The entry of calligraphy into the question is of special interest for the reason that his script lettering developed into a style that distinctly retained all the rhythmic ease and grace of this extemporaneous art, the fluent and accomplished quality of which forms the crux of the secret, for to read as the matter after printing now reads he would of course have had to place the words backwards on the copper.

This leads one to entertain the probability of Blake having added to his invention since he first practised this method, as most calligraphers would maintain that the inherent quality that is here evinced in the script lettering could not be accomplished with any instrument other than a pen, and with that even it could not be written backwards to so positive an effect. Signs of "cleaning up" this lettering are not in evidence, so precise is it in its fulfilment. The writer offers the suggestion that Blake wrote as any letter writer would, on paper and then transferred the lettering to the metal, the real secret existing in the transfer properties of the liquid used in the pen, for a pen he must have used. This suggestion is re-enforced by the appearance of small portions of lettering where the method of transfer used was not applicable or was overlooked, and wherein by force of habit he had forgotten when working directly on the plate to make the necessary reverse. The rarity of such a liquid can be understood when it is explained that it would evolve two conflicting properties, one of an easy flowing nature and the other of a sticky or greasy order, that would attract or receive an auxiliary resist (bitumen powder, for instance) withstanding the acid bath. Such a varnish there may be that would retain a fluency for two or three words, after which the clogging or rapid drying would make impossible that regularity which characterizes Blake's lettering.

Another conjectural course to follow would be the method of changing white to black by means of a water compound and then rolling up, a minor process of the old aquatinters practised by photo-engravers today, and no doubt one that was familiar to Blake also. Resort to this, however, could not eliminate the instrumentality of the pen.

To the close student of Blake there comes from all his modes of expression an ethereal intertwining that may well apply in the opening verses of his "Songs of Innocence" to be found at the end of this note. It is not unlikely that his use of the "Rural pen cut from the reed" pertains as much to the penning on the metal surface or transfer paper as to the manuscript, in much the same manner as Mr. Foster Damon sees in the



Devoid of all signs of "tooling," the above design, apart from lettering, gives an adequate idea of the primary effect Blake's Secret Method of Plate Making could impart, presenting at the same time one of his strongest compositions. Technically, it is remarkable for a subtlety which would, were it not for his own admission, incline others to conclude that the white portions of the composition were stopped out on the metal's surface and in contrast to the ultimate printing parts being retained by painting on. It would be difficult to decide, also, as to whether the brush or quill was used in its manipulation, though in all probability the latter tool was reserved for the lettering that usually formed part of these plates. Interesting as this work during its progress must have been, it is characteristic of the originator that technique never infringed upon what he had to say, however incoherent some of his conceptions may appear. In addition, there is lying under the grandeur of the whole a sincerity of purpose that instantly distinguishes it from the affectation of the modern extremist.

child's laughing in the first verse and weeping in the second, an indication of the "innocence" of the first book's title and the "experience" of the title to its sequel.

Blake's activity as a printer since he dispensed with movable type was confined to presswork, and that, together with the free use of hand tinting, would have much to do with the meagre mention, if any, of his name in the history of printing, though this by no means eliminates him from the art of the book. But if presswork alone remains to be considered it will be found, as in most other activities of this singular craftsman, that they were always his own, and numerous signs occur that bring conclusions to the danger point in deciding what his methods and formulas were. In his presswork as in his engraving the state of his circumstances is a partial guide, even if a limited one, so that if there are indications in his work that make the type of press used difficult to decide, it is as likely as not that such a man availed himself of some other means more readily at hand.

From the lack of punch showing on the back of the printed sheets in Blake's printing, the writer was inclined to the probability of an etching press being used since his professional work would entail such an implement, though on the other hand, any obtrusive impression could have been flattened out without going to the means that Baskerville did. It has since been announced in Mr. Russell's work on his engravings that he was known to have made use of this form of press and for the purpose in question. It is easily possible, as the writer has done, to obtain from an intaglio press good results in surface printing. The only adaptation required is the placing of a strip of metal of the same thickness on each side of the plate to act as bearers, and a larger plate above the paper and next the top roller. This method, though requiring careful inking, especially with plates as shallow as Blake's, calls for little under or overlay and leaves none of the punch his printing was free from.

The colored inks used he no doubt also made and suggest a thick oil paint more than the present-day product. One printing was all he availed himself of, though this was not always of the same color; and where additional hue was needed it was washed on by hand, sometimes even taking the color in a pen and re-enforcing the printed key which generally stood in the same relation to the finished state as Turner's etched line of the "Liber" stood to the mezzotinting that followed.

If the presswork and other agencies that went into his book-making are not distinguished by that finesse we see in a Durer copper-plate, for instance, it is well to perceive that Blake, when his means and results are compared, was a superlative technician, and no discovery that eliminates the "unknown" of his various methods can but increase the splendor of his genius. Technically, and aesthetically, also, his place in the art of the book comes between that of the illuminated manuscript and that which followed the invention of movable type; and interesting as such matters can be technically, Blake's books stand out as a marking point in the history of the book's making. From the first usage of movable type to his

own time much of the charm of presswork and typography had come from the harmonious blending of those irregularities inseparable from hand-made materials, and this apart from the additional and superior quality of design and craftsmanship. From his day, however, to this the prevailing tendencies in printing have been fostered by qualities that have come as an outgrowth from perfect mechanical equipment, and it is the natural result that other influences would suffer thereby. With Blake, imagination was ever the soul of art, and if the methods of accomplishing his projects were not those of others of his own time and of those of today, there is matter for thoughtful comparison, at least, in his use of free embellishment as compared with the resurrected ornaments that take so conspicuous a part in the present-day "renaissance" of printing.

Taking a copy of the "Songs of Innocence" as his high watermark, one would admit the superiority of others in each of the various arts he practised; but this possibly would not retard the conclusion that no one man before nor since assembled from similar sources so much that was his own and delivered to the world thereby so beautiful a message.

P. GRASSBY

Introductory verses to William Blake's "Songs of Innocence"

PIPING down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he, laughing, said to me—

Drop thy pipe, thy happy pipe,
Sing thy songs of happy cheer—
So I sung the same again,
While he wept with joy to hear.

Pipe a song about a lamb;
So I piped with merry cheer.
Piper, pipe that song again—
So I piped—he wept to hear.

Piper, sit thee down and *write*
In a *book* that all may read—
So he vanished from my sight;
And I plucked a hollow *reed*.

And I made a rural *pen*,
And I stained the *water* clear,
And I *wrote* my happy songs,
Every child may joy to hear.



*As a mark of veneration to the genius of William Blake
These six pages are contributed to the 1924 Craftsmen Number of the American Printer
by THE CAXTON COMPANY of CLEVELAND
prepared by PERCY GRASSBY*

The splendor of the book

A rich field of study for the printer in love with his craft

BY WALTER DORWIN TEAGUE

THE arts that make books attractive and beautiful are glorified in a most deserved manner at the Metropolitan Museum of Art, New York. Mr. Teague in this article has expressed the admiration everyone feels who views the exhibition.

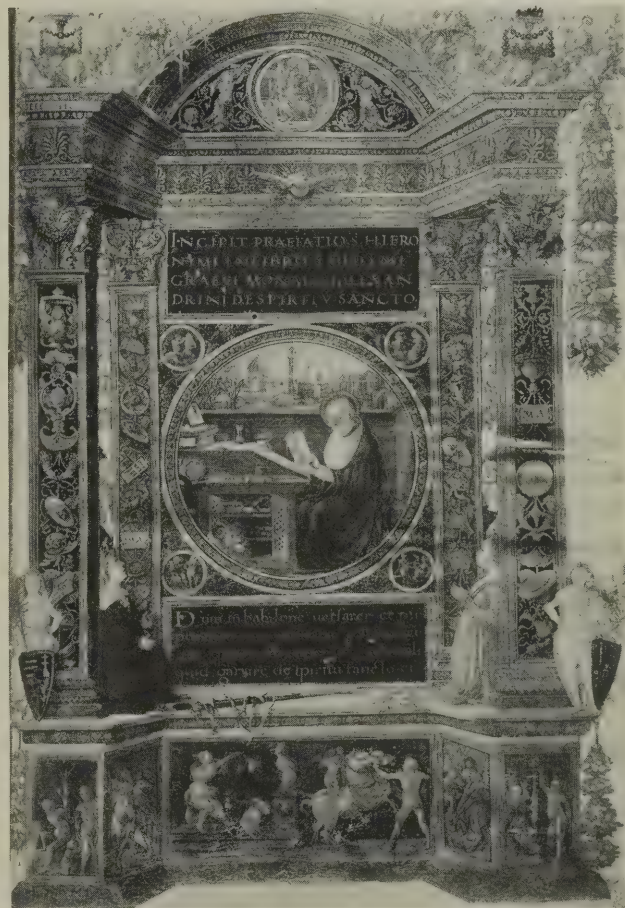
EXPERIENCE has left us little difficulty in controlling the enthusiasm with which we approach book exhibitions. As a rule, they prove to be remarkably prosy affairs: earnest, thorough and instructive, perhaps, but dull. The beauty that is in books is a shy and intimate beauty which does not flourish in glass cases and yields itself fully only in the hands and under the lamp of the solitary devotee.

Certainly one does not expect excitement from a book show, nor think of it in terms of splendor and magnificence. Consequently, an experienced bookman approaches the door of the Metropolitan Museum's special exhibition gallery with marked calm—and loses it just inside. For here is no ordinary occasion. The instant impression is one of splendor: rich and gorgeous color in gay variety, the flash of gold and jewels in mediæval bindings, great folios that blaze with all the cunning of the miniaturist's palette, printed pages of incunabula almost as brilliant in black and white alone, Renaissance bindings striking deep notes of crimson and gold. And as one hastens from case to case, adding up treasures to an astounding total, the realization grows that this is a most extraordinary collection, indeed, the very aristocracy of books: that here is an event, probably the most important of its kind the country has seen. Never before in America (and we doubt if in Europe) has the whole range of the "Arts of the Book" been illustrated so completely, so compactly and with such satisfactory examples of every phase of these arts—calligraphy, illumination, typography, decoration, illustration and binding, all represented by the finest productions of each period and country in which they have flourished. Here is superb equipment for the student who wishes to follow the development of books from the seventh century to the twentieth, and the continuance of the exhibition throughout the summer (until September 14) gives the time that is necessary for the absorption of such a wealth of beauty and inspiration.

Several factors contribute to the show's unusual success, and least obvious, but most fundamental of these, perhaps, is the fact that an individual has selected each item shown because he saw and felt peculiar beauty in it. Here is no labor of a conscientious committee, balancing prejudices and salving vanities, with a catholic inoffensiveness as its ideal. The collection has been formed by a vigorous personal taste, controlled only by its own high aesthetic standards and by the ample store of bibliographical knowledge on which it is based. The for-

tunate possessor of this equipment, and of the opportunity to employ it, is Mr. William M. Ivins, the Metropolitan Museum's Curator of Prints. Mr. Ivins's taste often may be debatable, but at least it is never unsure of itself, and this debatable quality may impart interest to book shows as well as to horse races.

Again, the Museum's experience and facilities have combined to give the collection a most advantageous setting, as novel as it is effective. The books are shown mostly in upright cases and presented to the eye just as if the visitor held them in his hand, with the contents of each case grouped to illustrate a particular period or school. This method offers a perfect opportunity for study and comparison, while the physical ease of viewing the exhibits and the elimination of reflections in the glasses count for much more than may be generally realized.



"De Spiritu Sancto," illuminated for Matthias Corvinus, King of Hungary. Florence, 1488. From the Pierpont Morgan Library
All illustrations for this article kindly furnished by the Metropolitan Museum of Art

Furthermore, official prestige and an intimate acquaintance with various collections have made it possible for Mr. Ivins to obtain splendid specimens to illustrate each of his points. Among the manuscripts, which come mostly from the Morgan Library, many books of kings and queens and popes blaze with truly regal magnificence, but scarcely outshine their gorgeous fellows. The bindings march with a more subdued but sumptuous splendor, and treasures come not singly but in ranks. The printed books present an amazing array of wide, untrimmed margins and fair, clean pages, offering a rare exposition of the skill with which the early printer placed his type upon his paper. Nothing less than perfect copies, apparently, have been admitted, and the French and German incunabula seem no less fresh (and far more vigorous) than the "Fifty Books of 1923" which the American Institute of Graphic Arts is now showing.

Finally, in selecting these exhibits, Mr. Ivins has been influenced by their decorative interest, their aesthetic beauty, rather than by their purely historical or typographic value, and this gives the collection an unusual liveliness and colorfulness. Although many pages of plain type are shown, these invariably are pages of rare beauty; and although decorated or illustrated pages predominate, there is a store of information and inspiration for the typographer such as he never has been offered before.

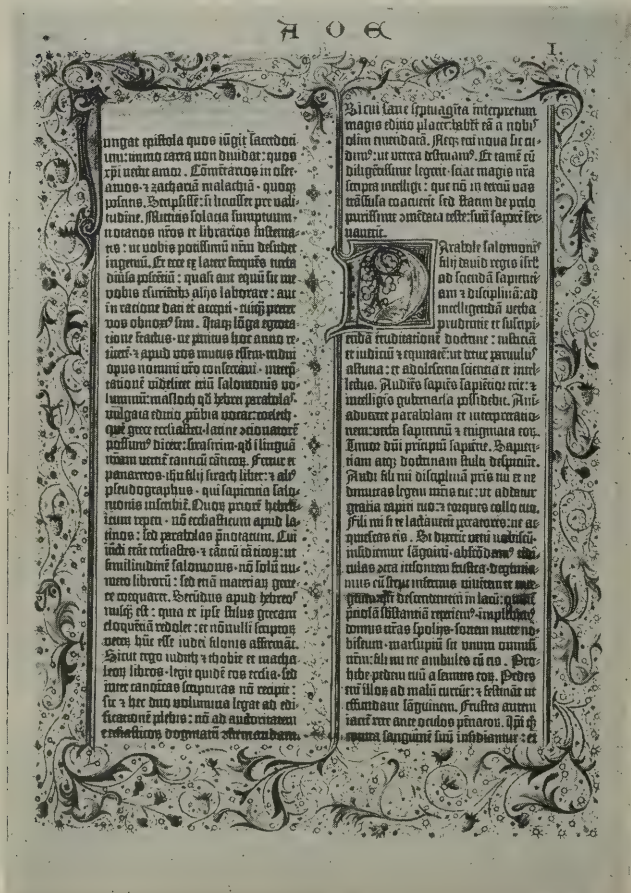
Among the manuscripts, the student will find the evolution of the book completed before printing was invented. It is impossible, in such a review as this,

even to mention the many exhibits which may be studied profitably, and the few we may touch upon are chosen merely to indicate the wealth of others we must ignore. For instance, the eye is first caught by one of those folios "written in letters of gold on vellum of Tyrian purple," at which St. Jerome marvelled in the church at Cesarea fifteen centuries ago. It is a sumptuous "Gospels" of the seventh century, and it, too, would seem to have been the marvel of important ecclesiastics, since legend says that Pope Leo X presented it to Henry VIII, together with the title of "Defender of the Faith." Evidently King Henry preserved the book more carefully than the title. It is written in a beautiful half-uncial hand which illustrates an interesting half-way stage in the development of our minuscule or lower-case letters from Roman capitals.

Directly beneath it a much more modest "Gospels" from Rheims, of the ninth or tenth century, displays two simple pages as distinguished as any in the collection. One longs to examine the minuscule of this book, produced at such a climactic period in the history of writing, but these pages show only a few words in fine Roman capitals. Beside it, however, a little French "Missal" provides an eleventh century example of this "Carolingian minuscule" which Alcuin of York imposed on the monasteries of Charlemagne's empire, and which, when revived by Italian humanists four hundred years later, served as a model for the incomparable roman types of the first Venetian printers.

From this period of restraint the manuscripts advance to a crescendo of magnificence in the later works of Italy and France, when an almost unbelievable intricacy of detail and gorgeousness of gold and colors was achieved at the sacrifice of a certain force evident in the more primitive work. After following the decline of illumination to the fragile prettiness of French eighteenth century work, one comes suddenly upon a group of early Greek "Gospels" in which all the refreshing vigor and distinction of the primitives is again manifest. One of these, of the twelfth century, is worthy to stand beside the Rheims "Gospels."

What may with reason be considered the first phase of printing is illustrated by a little manuscript page which bears a woodcut illustration mounted in a space left for it by the scribe. Next come fine examples of the three most important block books, apparently in perfect condition, and various pages from others. Whether these block books actually preceded and "prefigured" the invention of printing, is still a debated question, but that they are exceedingly elementary efforts admits of no doubt. Neither impression, printing ink, type composition or make-up, as we know these factors of bookmaking, were employed in their production. There is nothing in them to forecast or explain the earliest examples of the true art of printing here shown, those four magnificent folios from the presses of the Gutenberg-Fust-Schoeffer combination at Mainz. Only among the manuscripts are the prototypes of these veritable "incunabula" to be found. And though almost five hundred years have passed since they appeared, and uncounted millions of books



"Gutenberg Bible," on vellum, with illuminated border. From the Pierpont Morgan Library

EPAMINUNDÆ VITA.



EPAMINUNDAS POLYMNI
filius Thebanus. de hoc priusq[ue]
scribamus hæc præcipiendæ uident[ur]
lectionibus ne alienos mores ad suos
referant: neque ea quæ ipsi leuiores
sunt: pari modo apud ceteros fuisse
arbitrentur. Scimus enim musicen nostris moribus
abesse a principis persona. Saltare etiã in uitris poni.
Quæ omnia apud grecos & grata & laude digna di-
cuntur. cum autem exprimere imaginẽ cõsuetudinis
atq[ue] uitæ uelimus Epaminudæ nihil uidemur debere
prætermittere quod pertineat ad eam declarandam.
Quare dicemus primum de genere eius: deinde q[ui]bus
disciplinis: & a quibus sit eruditus. Tum de moribus
ingeniique facultatibus: & si qua alia digna memoria
erunt. Postremo de rebus gestis quæ plurimis o[mn]i-
um anteponuntur uirtutibus. Natus igitur patre quo
diximus honesto genere pauper iam a maioribus re-
lictus. Eruditus autem sic: ut nemo thebanus magis.
Nam & citare & cantare ad cordarum sonum
doctus est a Dionysio qui nõ minore fuit: in musicis
gloriã q[uam] Damon aut Lampus: quorum peruulgata
sunt nomina. carmina citare nobis ab Olymprodor.
Saltare a Calphrone: At philosophiæ præceptorem
habuit Lysiam Tarentinũ Pythagoreum: cui quidem
sic fuit deditus: ut adolescens tristem & seuerũ senẽ
omnibus aequalibus suis in familiaritate ætæposuerit.
Neque prius eum a se dimiserit q[uam] doctrinis tanto

*Cantare citareque artem
saltare Epaminudas scilicet*

Lysias Tarentinus

anteceffit condiscipulos: ut facili intelligi poss& pari
modo superaturũ omnes in ceteris artibus. Atq[ue] hæc
ad nostram consuetudinem sunt leuia & potius con-
temnenda. At in græcia utique olim magna laudi erãt.
Postq[ue] ephebus factus est: palæstræ dare operã cepit:
non tam magnitudini uirum feruuit q[uam] uelocitati
illam enim ad atlæthas: usq[ue] hæc ad belli existimabat
utilitatem pertinere. Itaque exercebatur plurimum
currendo & luctando ad eum finem: quoad stans
complecti poss& atq[ue] contedere. In armis plurimũ
studii consumebat: ad hanc corporis firmitatẽ plura
etiam animi bona acceperant. Erat enim modestus:
prudens: grauis: temporibus sapienter utens: pentus
belli fortis manu animo maximo: adeo uentatis dili-
gens: ut nec ioco quidem mentiretur. Idem continẽs
clamens patiensq[ue] admirandum in modum: nõ solũ
populi sed etiam amicor[um] ferens iniurias: in primisq[ue]
commissa celans. Quod interdum non minus p[ro]dest
q[uam] diserte dicere studiosus audiendi. Ex hoc enim fa-
cillime disci arbitrabatur. Itaq[ue] cum in circuli ueiss&
in quo aut de republica disputaret: aut philosophia
sermo haberetur nunq[ue] inde prius discessit q[uam] ad finẽ
sermo ess& deductus. Paupertatẽ adeo facile p[ro]p[er]sus
est: ut de republica nihil præter gloriam corperet: ami-
corum in se tuendo caruit facultatibus: fide ad alios
subleuandos sæpe sic usus est: ut possit iudicari omnia
ei cum amicis fuisse communia. Nam cum aut cuiũ
suorum aliquis ab hostibus fuisset: captus: aut uirgo
amici nubilis: quam propter paupertatem collocare
non poss&: amicorum cõsiliũ habebat: & quãtum
quisque dar& pro facultatibus imperabat: eamque

*grauis prudens. mo-
destus clamens con-
tens omnes ferens in-
iurias Epaminudas*

"Nepos," Venice, Nicholas Jenson, 1471. With stamped and illuminated initial. From the Pierpont Morgan Library

have been printed, and the printing craft has de-
veloped a vast mechanical complexity of which the
inventors never dreamed, it would be difficult to prove
that any better books than these have ever been
produced. There has been refinement of details, it is
true, in type design, type casting and presswork;
but compare the Mainz books with the Doves "Bible"
and the Ashendene "Dante" at the other end of the
room and at the other end of five centuries of prog-
ress, and you will find no essential of a good book
in these latest efforts which was not present in the
first.

Two copies of the "Gutenberg Bible" lie in state
—Mr. Morgan's superb copy of the 42-line "Bible,"
one of eleven copies on vellum known to be in ex-
istence, and Mr. Pforzheimer's copy of the same
work on paper. This, the oldest printed book ex-
tant, was done at Mainz about 1455. Between these
lies a copy of the 31-line Indulgence of 1455, an
edition of which issued the previous year is the
earliest dated example of printing from movable
types. These indulgences were products of Mainz,
and the characteristics of their types prove that
they, also, emanated from the Gutenberg-Fust-
Schoeffer presses.

Nearby is a copy of Fust and Schoeffer's splendid
"Psalter," the second or 1459 edition of a work
which first appeared in 1457, and is the earliest
dated book as well as the first to bear its printers'
names.

It is also the first attempt to rival the illumina-
tor's art by means of printed ornament, and its

magnificently ornate initials in blue and red are as
fine as any ever designed.

Beside the "Psalter" lies the same printers' "Ra-
tionale Divinorum Officiorum" of 1459, marking
another important advance, this time in the direc-
tion of practicality and economy. It is composed
in a legible round Gothic much smaller than any
heretofore cast, thus demonstrating the possibilities
of printing as applied to other than liturgical works.
From this point the development of the characteristic
German "Schwabacher" and "Fraktur" types may
be traced through the contents of nearby cases, and
in a "Petrarch" of 1473 may be seen the first roman
type ever cut, the work of Arnold Rusch, who used
it at Strassburg as early as 1464. Unfortunately
the pages displayed do not contain an example of
the "R-Bizarre" from which the face takes its name.

The great German school of book illustration may
be followed in its most important phases from its
beginnings in the books printed by Zainer and
Bämler in 1473 through the master work of Dürer,
Burgkmair, Holbein, Jost Amman and Virgil Solis.
There is material for a monograph in this section
alone.

Several cases are devoted to what might be called
"Italian origins." Here is Sweynheim and Pannartz's
"Lactantius," printed at Subiaco in 1465, which dis-
putes with the same printer's "Cicero" the honor of
being the first book printed in Italy. The beautiful
and legible type of this work, classed as Roman but
retaining many Gothic characteristics, has been
copied by Mr. Hornby and used in his Ashendene

Se per prendere el lessio o uer larrosto
o uerso el uino alcuno laman desende
da sua presenza sifuggon tantosto
In mezzo allacqua che ellaco comprende
tamtanto uidi stare infine allabbro
& mai dellacqua o uer de istra di prede
Si grande sete mai non bebbe fabbro
ne giouim che habbia lasebre terzana
che fa lalingua et lopalato scabbro
Quanto egli ha sete in mezzo alla fótana
qdo uol bere et lacqua da lui fugga
siche sua speme sempre torna uana
Et perche egli niente ne fugga
spesso sbanglia et batte denti ad uoto
che difame & difere sifedrugge
Cosi priuato di cibo et di pota
sta tra gli fructi con bramosa uoglia
& asseito dentro lacqua ad noto
O tu che sali fu disfoglia infoglia
disse uno ad me nel modo ote tu uieni
ad questa che tu uedi e, sumil doglia
Che alcun tragi ampi capi & cosa pieni
bramosa sta & fume non sitolle
che lauarita elien con duri freni
Vero e che da dimorso alle cipolle
& spesso uolte mester buona giunta
riccho pisan ma non che sifastolle
Ancora aldesto fu se questa giunta
tra molti cibi sta la uoglia magra
ad cio che dal dolor non fia trapunta
Che elmal del triaco febre & lipodagra
perche del troppo cibo non fimbocchi
minaccia colla doglia acuta & agra
Ma certo non fui io di quegli sciochi
io fon pietoso che disti ad dio lume
chio ho piu caro liui chi nò bo gliochi
Elmedico dicea beui del fiume
che se tu beui mai rinchiuso in boche
conueni che in te eluder sifume
Del buon licore che alor padre loche
fecen lesiglie io beui un grosso uaso
dicendo giorno a dio che io uo di notte
Quel poco lume che merra rimaso
che laltro mbauea tolto lacqua
eclipse tuoto calando in oscurita

Comparsione della febre terzana

Messere Buona giunta pisan ricco

Nota

Perso sto qui e, ho la sete eterna

Capitolo decimotertio Laudore piu
sostilmente in questo capitolo dichia-
ra i tormenti degli uolosi & pone di essi
alcuni exepi & septe Et explica ladif-
finitione de ella gola: Et li effetti & si-
gliuole del detto peccato

Ostua ad admirar cogli occhi adesto
quado Palla midisse ch nò miri (ti
del uitio della gola i gran tormenti
Albor mirai & giamai imartyri
dir non potrei con questo parlar bene
a iquali conduce baccho & gli solpiti
Non per colpa del uin che fume
che utile e da se & ben confortata
se temperatamente altrui el beue
Ma perche la fortezza che e, gia morta
parche fuesse alquanto nel presente
pero lagente e mada & non accorta
Ad questo mira & ancho che splendete
entra et soaua & nò sguardo imadi
che el troppo mode poi piu che sepre
Quindi sogliocchi rossi & nerui atraffi
el furor ciecho rabido & rubello
di scimia canini & porcini adti
Quado Minerva mbebbe decto questo
uidi una donna tuota bruda & uinta
& col uolto lasciuo & disonesto
Che buca la uesta stracciata & confusa
& dicane & di porco hauea duo grugne
& lingua a spada armata fu lapunta
Et lenan fure et artigiose lugne
& come fa ellean quando diuora
magiaua el pusto ch hauea tra le pugne
Oru che qui contempni la sagittoria
dix ad me tu che regge quello luocho
fobueni algra dolore elqual miacora
Alla mia lingua che arde come fuoco
un poco dacqua colla man midona
che tato medio i me nifeddi il poco
Et io ia me questa e quella persona
che non sobuene ad lazaro mendico
scome Lucas nel uangel ragiona



Et io risposi allui tu fai amico
che Abram ad cui chiedi: Et lacque
rispose ad te fcome et anche io dico
Lazaro gia alla tua porta giuque
inferno & nudo & chsedea mercede
& di lui mui inte pietra nena que
Dio uol che chi abonda & nò nediede
alponero didio quando nechiefe
chegli non habbia qui quado nechiefe
Ahi quanto sifcome quando mintese
& dicte seco come buoni che borboda
io miredia che fu se piu conteste
Et io lo addomandai & dixi allotta
perche lalingua qui ha maggior pena
ch gli altri mebr & piu cieca & cocha
Rispose nella mensa lata & piena
Cerere & Baccho san letete calde
lalingua allor nel mal parlar sifstena
Con moti lerci & con parol ribalde
& mentre el buon falerno icuor fa lieti
balettra le iudaze ardite & balde
Allor sapre el ferrame alli secreti
sempre mal tace lamenla satolla
se i magiati uirtu non fa star cheti
Quiui si parla che fama stolla
quiui lalingua da legran percosse
& straccia la ltrui uita rode & ingolla

Per questo noi habbian le lingue rosse
dardente fuoco & habbian le ponture
come di ferro ognuna armata fosse
Se uoi sapere del anime perdue
che stanno qui pel uitio della gola
che sol ingeneral forsi bai uedute
Qui stanno liscolar di mona ciola
tra iqual fu casso & fu di camollia
che piu che gli altri usaua quella scola
Egli anche dice che si beuena
di uino el laco quando egli s'approchia
se non che nato sene fugga uia
Et dice che alla bocca se ladoccia
disfente branda haueffe & fusse greco-
labueria infino allultima goccia
Et molti altri compagni son qui meco
tra iquali e labrigata spenderocia
che se del molto hauee el grande spoo
Chi spza quado egli ha labiola treccia
degno e che qdo giugne al capo cano
uegia di pouerta infino alla feccia
Da leonina infine ad laterano
stanno anche meco mille ghiocogegli
& dicon chelli huomin di quel piano
Prendon per paternostri ifegaregli
la man per tepo ecambio della chiefa
comono alle tauerne & a ibordegli

Ciasso
Sanese

Bishop Frezzi's "Quatiregio," Florence, 1508. The Metropolitan Museum of Art

"Dante." When these printers moved to Rome shortly afterward, they adopted another face more truly Roman in character but much cruder and less handsome. There is a legend, mentioned by Claudin, that Nicholas Jenson cut both these faces before going on to Venice to provide John and Wendelin de Spire with the superb small Roman type shown here in their "Sallust" of 1470. There is little to indicate that Jenson cut the Sweynheim and Pannartz types, but a comparison of the De Spire face with his own type cut just afterward leaves one with a strong impression that the same hand was responsible for both. The letter forms are essentially the same, and the variations, although marked, are just those which a skilled designer would introduce in a second effort after studying the defects of the first.

Aldus's little "Virgil" of 1501, in which Italic type first appeared, is shown. Mr. Ivins in his booklet prepared for the exhibition twice repeats the legend that this type was based on Petrarch's handwriting. It is a good story, but unfortunately specimens of Petrarch's handwriting are extant, and bear no resemblance to the Aldine Italic. Petrarch died in 1374, and the "chancery hand" was not developed until the middle of the following century. Aldus based his Italic, not on a style of writing that had gone out of fashion a hundred years before, but on this chancery hand, the popular script for business, correspondence and records of his own day.

Printed books with painted illuminations, and books with decorations printed in rivalry of these illuminations, appear together. Chief among the former is Mr. Morgan's copy of the "Aristotle" of

1483, printed by Andreas de Asola and blazing with the illuminator's gold and colors, so that it has been called "the most magnificent book in the world." Other works by Jenson and Wendelin de Spire are scarcely less gorgeous. Naturally the printer could not (and never will) achieve such splendor, but he very soon produced borders and initials that were both sumptuous and fitting in combination with his types. At first in Italy these decorations were stamped in after the type was printed, and evidently were intended as patterns for the illuminator to fill with color. Examples of this practice are shown both colored and plain. The first printer in Italy to print decorations which need none of the illuminator's aid was Erhard Ratdolt, and his most famous borders are shown in his "Euclid" and "Appian."

An entertaining instance of early plagiarism is revealed by the juxtaposition of Ratdolt and Loslein's "Pomponius Mela" of 1478, and the same book printed by Renner in the same year. Renner exactly followed his competitor's type, format and initials without troubling to adapt them, and omitted only Ratdolt's elaborate border, which evidently was too much trouble to copy.

Among the early examples of Italian illustration are the "De re militari," printed at Verona in 1472, in which over eighty spirited woodcuts of engines of war are stamped into blank spaces left by the typesetter, and the "Aesop" printed in the same city seven years later. The latter apparently is the earliest book in which type ornaments are combined in a border. As it is not mentioned by Messrs. Morison and Meynell in their recent article on type orna-

ments in the *Fleuron*, it would seem to require some modification of the theories there advanced.

From these beginnings, Italian illustration may be followed along the two main lines of its development, in the highly characteristic schools of Venice and Florence. Venetian pictorial woodcuts maintained to a late date a noble architectural style of design, and their line and color were beautifully harmonious with the adjacent type. Sometimes the Venetian artists indulged in vivid blacks, as in the decorative title page of the "Herodotus" of 1474 (by J. and G. de Gregoriis), which has been considered the most splendid title page ever designed. But more characteristic is an open, delicate line such as was used in all the many woodcuts of Aldus's "Hypnerotomachia Poliphili" of 1499. This latter is another superlative, since it is often called the most beautiful of all illustrated books.

When one passes to a case of Florentine illustrated books, it becomes evident that this question of beauty in illustration is all a matter of taste. For here is a little group of woodcut pictures which surely reach the very apogee of black and white design. Were a dozen square inches of paper ever put to better use than in this little picture of the scene in Gethsemane, printed in 1492? If so, it must have been for one of the illustrations of Bishop Frezzi's "Quatiregio" (1508), in which the woodcut at the bottom of each

page supplies whatever lyrical quality may be lacking in the verse above. The vigor of this Florentine school is proved by a volume of 1571, in which the woodcuts still are worthy to stand beside the best. In their formal yet gay designs, their telling use of blacks starred with flowers or grayed with arbitrary lines, and the bold black-and-white borders which framed the whole (and incidentally preserved the finer lines of the block from being crushed by the press), these humble illustrators established a style which, perhaps, has never been surpassed.

Not the first but the third book printed in France is shown—a "Sallust" in Roman type issued from the Sorbonne in 1471. But printing here, as always, quickly adapted itself to the local taste, and the Roman was soon superseded by a Gothic type similar to the handwriting of the French scribes. In this class several magnificently illustrated and decorated volumes are shown. Another case is occupied almost wholly by early sixteenth century "Books of Hours," displaying the sparkling designs, with their frequent use of criblé tints, which are characteristic of the work of Kerver, Pigouchet and their contemporaries. In this group Tory bulks large, with his famous "Champfleury" dominating the smaller "Horae." Among the latter is an exquisite copy of the 1525 edition of the "Hours of the Virgin," from Mr. Morgan's collection. It is printed on vellum and the de-

CCXLVI

LE SEPTIESME LIVRE

Pour au Pays de Grece retourner:
Fay tout soubdain abbatre & ruiner,
Leur Edifice, & de Sable le coeure,
Tant qu'on ny voye aucune forme d'oeuvre.
Bien tost après le Souleil se coucha,
Tout fut parfait, & la Nuit s'approcha.
Adonc les Grecs en leurs Tentés f'aisirent,
Prenans repos, & plusieurs Beufz occirent
Pour le souper. Ceste mesme iournée
Grand quantité de Nefz fut amenée,
Portans du Vin, de Lemnos la Fertile.
Euneus Filz de la belle Hypsipyle,
Et de safon, l'auoit fait amener,
Pour Trafiquer, aussi pour en donner.
Car d'iceulx Vins plus Frians & Nouveaulx,
Feist vng present, jusque à mille Tonneaulx,
Au Chef de guerre. Estant ce Vin au Port,
Les Grecs venoient faire Change & Transport
Pour en auoir, baillans Arain, Fer, Peaulx,
Quelzques Captifz, & Beufz de leurs troupeaulx.
Dont beurent tant, que toute la nuitée
Fut sans dormir, en Banquetz exploitée.
D'autre costé les Troiens se traicterent
Abondamment de ce qu'il souhaiterent.
Mais Iuppiter bien fort les estonna,
Car grandement Fouldroya & Tonna
Durant la Nuit: dont par deuotion,
(Pour appaiser son Indignation)
Beaucoup de Vin à terre respendirent,
L'offrans à Dieu. Cela fait, entendirent
(Voyans le temps ia tranquille & remis)
A se coucher, & se font endormis.

Euneus.
Hypsipyle.FIN DV SEPTIESME
LIVRE.

L E HVICTIESME

LIVRE DE LILIADÉ
D'HOMERE.

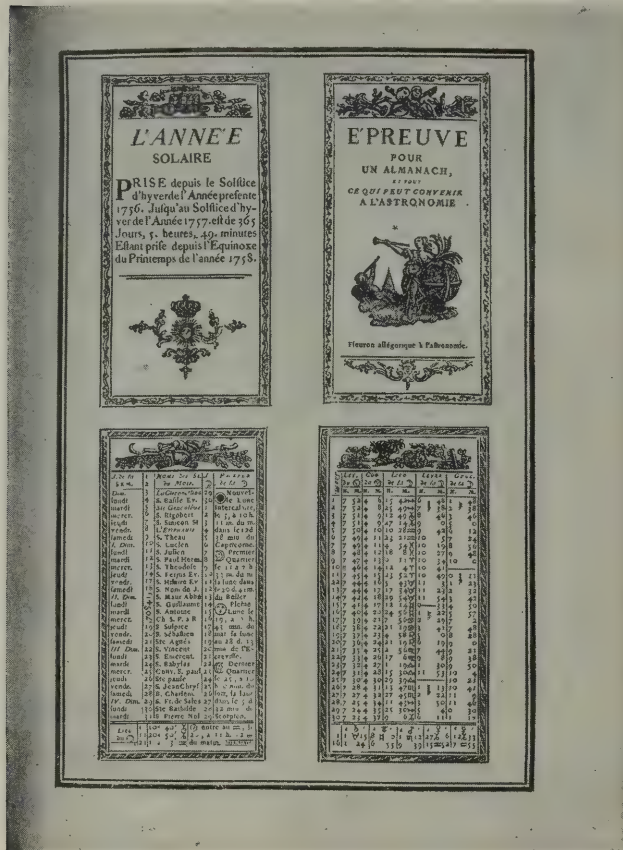
CCXL VII



AVBE DV IOVR,
de Vermeil acoultrée,
Desia s'estoit sur la Terre
monstrée,
Quand Iuppiter des fouldres
iouissant,
Feit assembler au Ciel
resplendissant,
x iiii

Description
de l'Arbre du
Iour.

signs and illustrations throughout have been delicately illuminated by a sixteenth century artist. Although the result is gay and charming, it is evident that essentially Tory's designs are complete in



"Essai d'une nouvelle Typographie,"
by Louis Luce, Paris, Barbou, 1771

their own sensitive line and are not improved by the addition of color.

The decorations of Tory and the types of his pupil, Claude Garamond, appear in books from the presses of Vascosan, De Colines, and the Estiennes. Among various gracious pages one from the work of Guillaume Bude, printed by Estienne in 1535, is conspicuous, but most impressive of all is the regal "New Testament" from the same press in 1550. The latter is set in Garamond's royal Greek types, and is truly a masterpiece of composition and design.

The work of the Lyons presses makes a delightful group, with the little books illustrated by the prolific Bernard Salomon and printed by De Tournes rightly predominating. A volume set in the "Civilité" type cut by Robert Granjon and here brilliantly used is of special interest in that the American Type Founders Company is now casting a modernized version of this letter.

Printers and public alike have always shown a perverse passion for detail in illustrations. When copperplate engraving was invented its possibilities in this direction attracted the attention of printers, and attempts were made at an early date to use the process in book illustration. The mechanical difficulties of thus combining relief and intaglio printing, and the inharmonious results, were discouraging, and though the experiments were repeated at intervals,

they resulted in no established practice until the mechanical skill of the printers became more adequate and their standards of taste less exacting. With the decline of printing in the seventeenth century we see a growth of the custom of using engraved plates and title pages; and most of the books of the Plantin and Elzevir presses, so highly prized by collectors of Charles Lamb's day, were thus adorned. The French, however, were the first to find a real solution to this problem by bringing the type into harmony with the plates. The result is admirable, and the Gallic charm of many of these books on which Moreau, Eisen and their contemporaries have exercised their delicate art, is irresistible: perhaps because these dainty, sophisticated, over-civilized books so perfectly reflect the society that produced and required them.

The ultimate effects of these copperplate ideals as applied to typography may be traced through the works of Baskerville to those of Bodoni and Didot. A healthy revival of earlier standards was effected in England by Whittingham and Pickering, whose work is beginning to receive the attention it deserves. The history of printing is brought to a triumphant if somewhat fortissimo conclusion in the work of the English private presses, with the Kelmescott "Chaucer," the Doves "Bible" and the Ashendene "Dante" proving that admirable books may be printed by ignoring everything that has happened since 1470. No American work is included in the collection, certainly not because none is worthy, but, we suspect, to avoid arousing any green-eyed monsters. This is the sole concession to expediency we have been able to detect.

We have not touched upon the excellent collection of English and French illustration during the later eighteenth and the nineteenth centuries. These, like German and Italian illustrations, are subjects deserving special treatment. And the bindings, like the manuscripts, should receive separate and detailed study. We can but mention the work of the Eves in splendid array, of Roger Payne, a characteristic design by Geoffroy Tory, a case full of those rich and reserved bindings bearing that most gracious of all ex libris, "Io. Grolerii et Amicorum," to indicate the wealth of interest here for the student and lover of beautifully dressed books.

No cursory sketch of an exhibition so varied, so extensive, and so rich as this can do more than indicate the many avenues of approach it offers to the student, and what rich rewards await him. His only handicap is the absence of a catalog or check list, a lack which hampers collateral reading and research. Mr. Ivins' admirable review of the ground covered by the exhibition, although a summary of the book-arts well worth study, does not supply this want of a catalog. However, the student diligent enough to make his own check list of those subjects in which he is especially interested will be doubly rewarded. He may choose any one of a half-dozen lines of study and follow it through the exhibition; and like a road through a rich countryside, it will lead him to many pleasant fields. If it is the characteristic development of type forms in various countries, their relation to local scripts and their adaptation



ARTS OF THE BOOK
EXHIBITION AT THE
METROPOLITAN MUSEUM OF ART
NEW YORK
THIS LEAF CONTRIBUTED BY
CHRISTIAN & KING PRINTING CO.
DURHAM, N. C.



Binding by Eve on Estienne's Greek Testament. From the Pierpont Morgan Library

to local taste and changing fashions, he will have ample scope. Mr. Updike's "Printing Types" will here serve him as Baedeker, of course. If he is interested in decoration and illustration, he will find Walter Crane's "Decorative Illustration of Books" a helpful guide, with Lippman's "Wood Engraving in Italy" and Kristeller's "Early Florentine Woodcuts" more detailed but less accessible. Perhaps the best handbook of the exhibition for the general student, supplementing Mr. Ivins's, is Alfred Pollard's "Fine Books."

But there is a still richer field of study here for the printer who is in love with his craft and would raise it to an art, a field which will most abundantly repay his efforts, but in which he will be forced to make his own way without aid of text book or

manual, for none exists. This is the field of typographic design, the art of arranging types, of adapting them effectively to the work in hand, combining them harmoniously with picture or ornament, and placing them successfully on a page. There were masters of this difficult art in Germany, Italy and France, and each accomplished his results in a fashion that reflected both his own personality and the spirit of the day and place in which he worked. We have inherited their tools, and if we would use these tools as successfully as they, we should also possess their standards of taste. Here in a hundred instances we may see these standards exemplified most consummately, and the wise printer will expose himself to their contagion as long and as often as possible.

Teaching the graphic arts in America

BY HELEN T. REINTHALER

Who sketched on a lithograph stone, from life, the Pennell portrait shown in this number

THE name of Joseph Pennell is internationally known. To most people it represents a distinct personality in the realm of art and letters, it stands for a great artist and fearless critic. To me it means even more, for Joseph Pennell is my teacher, and there is no eye more searching than that of a pupil, no greater opportunity of learning to know a

man from an angle even his best friends may never have glimpsed, than during those hours spent in the close association of teacher and student. In this instance I should say "student and pupil," for Mr. Pennell is and always will be a student with an avid desire for knowledge. He is always learning, and if any one would have the right to say, "I know all

there is to be known about etching and lithography," it is Joseph Pennell. But no, he works with his class as a co-student, is as much excited about a discovery, a new way of doing things, an experiment, as we are, and maybe more so than most of us. He is filled with the spirit of adventure, and is the least conceited, least opinionated, the most open-minded man I have ever met. That is one of the things that contribute to his greatness as a teacher. Never does he put forward his own way of doing things. Rembrandt and Whistler are his two authorities in etching. Our class room, or "shop," is hung with enlarged photographs of the works of both of these artists. Only the best is good enough for him. Nothing slipshod nor superficial is tolerated.

No matter how amateurish and clumsy our work, Mr. Pennell divines by some sixth sense what we are trying to say, and helps us find our own way of saying it. You will see no "imitation Pennells" in our class exhibition. You will be surprised at the variety of work and expression. Portraits, landscapes, caricatures, fantastic, imaginative and realistic compositions, lettering and ornament, expressed in many forms of graphic art. I have wandered around art schools enough to realize what this means; everybody who has will appreciate it. It means good teaching, of which alack there is only too little. People nowadays are in such a hurry, a hurry to create "works of art that will sell." They copy what they admire, know not why they admire it, or if it is even worthy of admiration, and are more interested in tricky technique and weird color schemes in what they term "originality" and "expression," than they are in what they have to express, or if it is worthwhile expressing at all. They lack thoroughness because they do not know how to study. Study takes time. One cannot sell study. After a year and a half, our class is beginning to realize this, but we are learning to study.

In teaching us graphic art, Mr. Pennell is thorough. He admitted only a comparatively small number of pupils into his class, men and women from all parts of the country, and carefully examined the portfolio of work each applicant submitted before making his choice.

Our first lesson was a lantern slide lecture on the various forms of graphic art, brief history of each,

and each method taken separately. Cross sections, diagrams, and the why, wherefore and how of each step. Etching was taken first. Then came lithography. That being in a way a lost art seemed to me much more thrilling. There is nothing like the joy of discovery and experiment. We would come excitedly to Mr. Pennell with our "discovery." The fact that unknowingly we had stumbled upon something that was an accepted principle before we were born could never rob us of the thrill, nor the knowledge we gained in thinking it out.

There were trips to museums with our teacher, heated debates, violent discussions as to how this artist "got this effect" or "how he probably did that," that continued on the street cars and sidewalks long after the museum had closed. "We lithographers" carried pocket magnifying glasses and were heartily superior to "the etchers." There was a splendid spirit of cooperation in the class, and fortunately a saving sense of humor. Mr. Pennell arranged a trip to the lithographic plant of Heywood, Strasser & Voigt, to whom we are indebted for their help, and we snooped around, and asked questions, and got properly excited about everything. Various lithographic establishments at his request sent in recipes for stone and zinc etches and so forth, and we had some successful accidents and made many messes. Now the messes are a little less frequent. We have learned a great deal about everything, from grinding stones and damping paper to the pulling of prints. We can now make drawings which without the intervention of any middle man can be printed directly from our stones in magazines, etc.

Mr. Pennell is teaching us etching and lithography as crafts and trades, and with fine ideals trying to start a department of Graphic Arts in an American school, the Art Students' League of New York, that will come up in standard to the teaching of these subjects in the schools of France, Great Britain and Germany, where pupils get practical, technical information, and can go right from school into the industry as craftsmen, or into the art world as sincere artists who instead of allowing their prints to be pulled, or transfers made by professionals because they cannot do so themselves, send forth their work solely the product of their own hands, talent, labor and skill.

This fifth of the annual feature numbers

THIS 1924 Craftsmen Number of THE AMERICAN PRINTER is the fifth annual feature number. For the information of those not familiar with all of these issues it might be well to mention that the first issue of this kind was the Pilgrim Number of December 20, 1920. The second was the Craftsmen Number of July 5, 1921. The third annual feature number was the Craftsmen Number of August 20, 1922. The fourth was the Franklin Bi-Centennial Number of January 20, 1923.

There were those who said to us when we brought out last year's Franklin Number that we had reached a mark so high it would be impossible to duplicate or surpass the effort. Well, we offer this 1924 Craftsmen Number to our readers. What do they think of it?



Lithographic sketch of Joseph Pennell's class room at the Art Students' League, New York. Sketch by E. C. Fitch, one of the students

How books are collected

The arrangement of volumes in the printing office and in the home

By JOHN CLYDE OSWALD

THE illustrations that accompany this article are evidence not only of a love of books, but of the good taste and thoughtful planning of the bookrooms in many printing offices in America. If printers show such reverence for printed work, others will develop a similar regard.

EVERY printer should be a collector of books. As a matter of fact, from my viewpoint, every person, whether a printer or not, should be a collector of books. "Reading maketh a full man," said Bacon, but whereas all the arguments for book collecting that apply to the ordinary person apply to the printer also, there is an additional reason why the printer should gather around him the products of the art by which he earns a livelihood.

Constant association with books makes one a better producer of books. Thus a printer profits by book collecting in a way not open to those in other callings. The book collector is invariably a student of books; he necessarily has to use discrimination in the pursuit of his hobby. Familiarity with books adds to a knowledge of their quality. The experienced book

collector not only knows that one book is better than another, but he knows why.

Books wisely chosen are a good financial investment. Almost every day during the winter season in the large population centers witnesses the turning of a library under the auctioneer's hammer into cash. A library is not an expense, but an investment and an investment that is sure to pay good returns. It is the rule for old books to increase in value with the passing years. All books do not so increase, but the general level of book prices has risen steadily through all the history of book collecting.

The popular impression is that a large amount of money is needed to acquire a library of sufficient size to make it worthwhile. Quite the contrary is true. The misconception is based upon newspaper reports



A view of the book room in the offices of the Pynson Printers, New York, in which Mr. Adler's fine collection is provided with suitable environment

of auction sales of books in which usually only the high priced items are mentioned. Two things contribute to high prices in collecting. The first is rarity, but rarity alone does not mean a high price. At nearly every book auction sale and in nearly every catalog there are low quotations on books printed hundreds of years ago of which only one or two or three copies are known. What starts the price of a book rocketing is the desire of two wealthy men to possess it at the same time.

There has been only one great collector identified

should buy only those in the reading matter of which he finds interest. It is not to be expected that purchasers of books will sit down with every one of them and peruse them page by page. After all, their principal value is as reference books to which one may turn when in need of information. Their secondary use is to afford interest and entertainment. Most of the volumes devoted to printing and allied topics contain information of a historical nature that should appeal to students of printing. This interest will be found to increase as the library grows and as differ-



Mr. Updike's collection of books has a delightful setting in the offices of the Merrymount Press, Boston

with the printing trade of America, Robert Hoe of New York, whose library was sold in 1912, bringing a total of about \$2,000,000. The most notable American collector among printers was Theodore L. De Vinne. Mr. De Vinne's library was thoroughly practical. He used many of his own old book specimens in illustrating his published articles on printing and kindred subjects and his library was rich in works relating to printing. When it was sold in 1920 it brought about \$25,000.

The great American collectors, such as Messrs. Huntington and Clark of California, and Morgan of New York, have no connection with printing and do not have the printer's point of view in mind in making their purchases. As a matter of fact, the very wealthy men who collect great libraries usually operate through experts and do not have the personal contact with their treasures which usually characterizes the collecting of a man operating on a more modest scale.

This article is intended for the perusal of printing house craftsmen in a hope that it will inspire them to become book collectors. The *modus operandi* is simple. My suggestion to beginners is, first, to buy the standard works on printing that are on the market and which are easily obtainable. The craftsman

ent points of view are represented in successive additions to it.

The collector should specialize along a definite line. One of my friends collects books devoted to the poet Shelley. One of the most notable collections in the Metropolitan district relates to tobacco, small in number of volumes, but high in price. In the graphic arts field Dard Hunter collects books on paper making and the history of paper. His recent volume, on which he did all the work connected with the manufacture of the paper and type, the designing of the type faces and the actual composition and presswork, was the product of his own laboratory. Douglas McMurtrie of Greenwich, Conn., specializes in typefounders' specimens and proofreading. Wilbur Macey Stone has a most interesting collection of miniature books. William Smith Mason of Evanston, Ill., has the greatest collection in the world of Franklinsiana. George Plympton of New York and Boston, collects copy books. Burton Emmett of New York is a collector of prints.

After the beginner has bought the current works relating to his particular subjects he will then begin to search the old book stores for volumes that are out of the market. The old book business is gradually systematizing itself, so that an inquiry of a dealer

for particular volumes is usually met with a prompt response, but there is still enough lack-of-system method in vogue to make it worth while to browse among the booksellers' shelves in a search for treasures of the existence of which the dealer himself may not be aware.

Craftsmen who live in the larger cities will probably go to the public libraries to examine what they contain and to learn of the possibilities of their quests. They will find many books unknown to them which of course they will covet. The thing to do then

ularly during the winter season, sometimes occurring in the morning and at other times in the afternoon and frequently in the evening. The catalogs are mailed to interested persons in advance and the recipient not able to attend the sale may send his bid by mail. He runs no risk in doing so, because if he bids higher than necessary on any item he will receive it at the minimum amount required for the purchase. One of my friends some time ago was interested in a volume that was to be disposed of at a sale he could not attend. He felt that the most he



The library of the Bartlett-Orr Press, New York, makes an interesting room for the reception of customers

is to hunt for such books, and to my mind no hunting expedition contains more interest or the possibility of more thrills than to seek for months, possibly for years, for a volume considered necessary to a collection, then to discover it some day for sale at a price that makes it a bargain.

In addition to the book stores that may be visited in one's own city, there are others located in all parts of the world which issue catalogs of their wares with more or less regularity. The dealers exchange lists of names and addresses, so that in time the newcomer in the book collecting field finds the incoming stream of catalogs gradually growing in volume. Even if the amount of expenditure permitted by a slender purse be inconsiderable, there is no limit to the pleasure to be derived from perusing these catalogs. As the years go by the pleasure is increased by the discovery of prices quoted higher than those paid by the reader for the books in his possession.

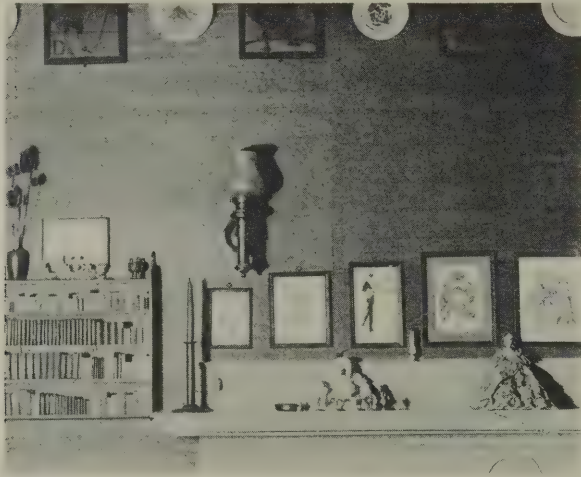
The next step is the patronage of the book auction houses. There are three such houses of standing in New York City and others in various parts of the country. The sales in New York are conducted reg-

could afford to pay for it was \$80. Later he repented of his rashness and reduced his bid over the telephone to \$60. He was delighted a day or two after the sale to receive word that the book had been bid in for him at \$32.50.

If you are in a hurry for a book to add to your collection for some special purpose and will convey a statement of your requirements to a secondhand dealer, he will advertise for it in a medium circulated to the secondhand book trade, with a good possibility that in due time it will be offered for sale.

Books come to one's collection sometimes from unexpected sources. A good many years ago, when the first edition of Gen. Lew Wallace's famous book, "Ben Hur," was published, one of the first copies was sent to the author at his home. He proudly exhibited it to a friend who was calling who looked it over and said, "I see you have dedicated it 'to the wife of my youth.' How many wives have you had?" General Wallace replied, "Why, you know I have had only one." But seeing the point made by the friend that the dedication as he had written it permitted a misunderstanding, he changed it to read "To the wife of my youth who still abides with me."

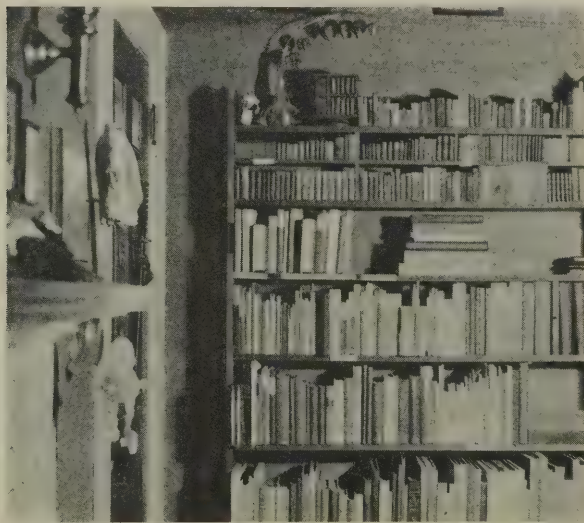
I searched the book stores for twenty years for a copy of "Ben Hur" with the abridged dedication, but without success and without ever seeing a copy. I told the story about a year ago in a talk I made



Wilbur Macey Stone's book room at his home showing the frieze of alphabetic prints along the upper part of the wall

before a woman's club in my home town and a few days later I was presented with the long sought volume. One of the ladies present had discovered it in her library and did me the kindness to send it to me.

The printing craftsman who is a book collector, as he goes along will desire to add well printed contemporaneous volumes to his library just for the reason that they are well printed. Most of us are not able to buy all the volumes turned out by Rogers, Updike, Nash, Goudy, Cleland and the others who are doing the beautiful work of the present, but we can buy some of them as they are produced with a certainty that they will never depreciate in monetary value. It makes me sad sometimes when I think of the price at which I could have bought the Kelmscott books at the time they were issued. There were only



Little books and bigger books are all classified

fifty-three titles in all, each in a limited edition and every year sees them gradually rising in value.

The printing craftsman collector will desire to possess specimens of the work of the early printers.

Reading only the newspaper accounts of the auction sales, he may have the idea that great sums of money will be required to encompass his desire in that direction. Quite the contrary is true. Should he select Valdarfer, in Italy, in the fifteenth century in his list of desirables, for instance, and at the same time set his heart upon securing a copy of the first edition of "Boccaccio," printed by Valdarfer, it is true that he will need at least \$5,000 for the venture. But if he is content with simply a good specimen of Valdarfer's work and will bide his time, he can probably obtain it eventually for something like \$40 or \$50. Should he require a copy of the Fust and Schoeffer Bible he might need \$25,000, but if something less rare from the same press would be acceptable I would expect him to buy it for in the neighborhood of \$100 or less. Aldus's famous "Hypneroto-



A corner, showing part of work bench where Mr. Stone binds some of his books

machia" usually brings about \$1,000 when it comes up for sale, but many beautiful Aldus books are sold at prices ranging from \$5 to \$25. Specimens of the work of the Elzevirs can be bought for from \$2 up. Such famous printers as Plantin, Froben and Estienne are represented in numberless collections at prices ranging from \$5 to \$10.

The collector needs to keep in mind the fact that many famous books have been issued in facsimile. No reputable dealer would sell a book that was a fraud, but such frauds are continually perpetrated by those outside the regular bookselling profession.

All the above relates to collecting from the economic angle. The true collector will have a department in his library which represents no expenditure at all. In it will be found broadsides, posters, circulars and other bits of printed matter, each with a distinction of its own, that come to him in the ordinary routine. I have a friend who for many years has made it a rule to save the issues of daily newspapers in which are announced great events. Such a collection costs practically nothing.

The craftsmanship of the early typefounders

By DOUGLAS C. MCMURTRIE

THE author is an authority on types and type making. He has a remarkable collection of books and broadsides on the subject, including works otherwise unknown in America.

THE invention of printing, as we ordinarily regard it, was the invention of movable types. Inked impressions on paper of letters and illustrations engraved in reverse had been known for many years previous. The man to whom has been awarded the credit for the invention of printing was really the first type founder. The latest researches seem to indicate that his first types were made by the standard process of casting in sand from wooden models. Later lead matrices were used, the casting square was developed, and still later came the matrix driven with a steel punch and types cast from this matrix in a hand mold.

The steel punch which was engraved by hand was the vital feature in all typefounding up until about forty years ago, when the engraving machine was invented. No beautiful printing can be produced without beautiful types and a punch-cutter of genius was essential to their creation. In the fifteenth century most printers cut their own types, but about 1530 printers with a special talent for punch-cutting began to devote their efforts to that function exclusively and to sell punches, or strikes from their punches, to other printers. Most "typefoundries" during the sixteenth century sold very little type, but did most of their business in matrices, the printers casting their own supply of type as required.



Figure 1

The type founder, as shown by Jost Amman

The most distinguished of these sixteenth century punch cutters was Claude Garamond, who has lately received so much publicity, due to the revival of his types. Another less known but no less talented artist was Robert Granjon of Paris and Lyons, who cut most of the good italic types used during his time in France, Holland, and Germany. As a matter of fact

there is little contemporary evidence pointing to Garamond as having cut italics to go with his roman alphabets. We find Plantin, for example, buying punches or matrices for roman types from Gara-

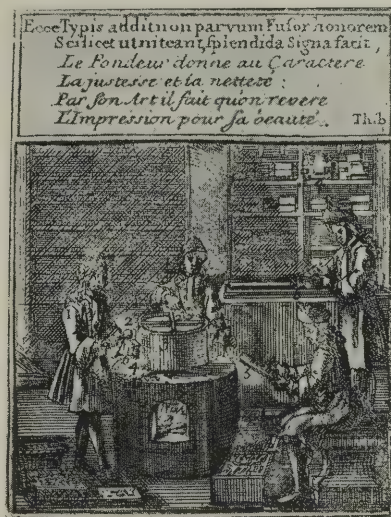


Figure 2

The founder, according to Thiboust

mond and for italics from Granjon. The remarkable assortment of the foundry of Conrad Berner in Frankfurt am Main, as shown in his broadside specimen of 1592, lists almost invariably roman by Garamond, italic by Granjon.

In addition to being the leading cutter of italics, Granjon was the inventor of the first script type, made in imitation of the French handwriting of the day, and generally named "lettres de civilité," because it was used in printing a popular volume entitled "La civile honesteté pour les enfans" by Gilbert de Calviac, issued by Granjon at Lyons in 1557. As a reward for his invention, he received from Henry II a ten year's patent on its use.

Christopher Plantin, the renowned printer of Antwerp, did not concern himself with letter design or punch-cutting, but drew on the talent of many punch-cutters in supplying his office with types. François Guyot and Aimé Tavernier were two whom he dealt with in the early years of his career. Later he dealt with Garamond, Granjon, Hautin and Guillaume le Bé, the latter being the engraver of the Hebrew types used in Plantin's famous Polyglot Bible. Granjon evidently resided some time in Antwerp while cutting types for Plantin. Another punch-cutter who worked for him was Henri du Tour.

These punch-cutters, as is clearly evident, shared almost none of Plantin's fame. An even more flagrant example of misplaced credit concerns the Elzevirs. We speak of "Elzevir" type when there is really no



Figure 3
Casting and finishing types

such thing. Critics have praised the beauty of types in the Elzevir editions, but the Elzevirs had no part in creating those types. Most of them were designed and cut by that great artist Christopher van Dyck, a name almost unknown in printing history.

The most usual way for a punch-cutter's name to be perpetuated was as a designation of a type size. Thus in Germany and Holland a type size was named after Garamond. In Germany a large type was called Sabon, after Jakob Sabon, a punch cutter who became the head of the Egenolff-Berner foundry at Frankfurt. Gaillard was also probably named after a punch cutter. As is known most other type sizes took their names either from approximate descriptions of their relative sizes, or from the titles of well-known books first printed with them. Examples of the first practice are found in Mittel, Gros Texte, Petit Romain, and so forth; of the latter in St. Augustin, Cicero, Brevier, and the like.

During the seventeenth century, foundries flourished or languished according to whether or not they had a competent punch-cutter on their staff. The leading founders designated themselves on their specimens as "Schrift-Schneider und Schriftgiesser" (type cutter and type founder), while others bought strikes from some well-known punch cutter, and operated as typefounders only.

We should never forget that it was the genius of a single punch-cutter that redeemed English printing from the depths to which it had fallen in the seventeenth century. William Caslon made a contribution to printing that has made all Anglo-Saxon printers forever his debtors.



Figure 4
Interior of a German foundry, 1762

The Enschedé foundry at Haarlem boasted in all its type specimens of having the services of the "incomparable Fleischmann," a celebrated punch-cutter, originally from Nürnberg. John Michael Fleischmann was not a genius as a type designer, but he must have been a very skillful technician. Among his other achievements may be noted the cutting in 1737 of "Non Plus Ultra," at the time the smallest type ever produced.

The punch-cutter had one energetic and picturesque champion in the person of Simon Pierre Fournier, generally known as Fournier le Jeune. His older brother inherited a foundry with a remarkable collection of punches and matrices created by the best typefounders in France. The younger brother started in "at scratch" without a punch or matrix to his name. In 1766, after 29 years of work, he claimed his foundry was unique, in that it was the work of a single artist, Fournier himself having cut every punch, struck and justified every matrix, and made many of the molds. There was much justice in this claim, for he had one of the best foundries in Europe. He issued a number of charming specimens, and wrote several treatises on printing and typefounding. He was the inventor of the typographic point system, and had a considerable part in the development of modern music types. He also made a great contribution to the development and intelligent use of typographic ornaments.

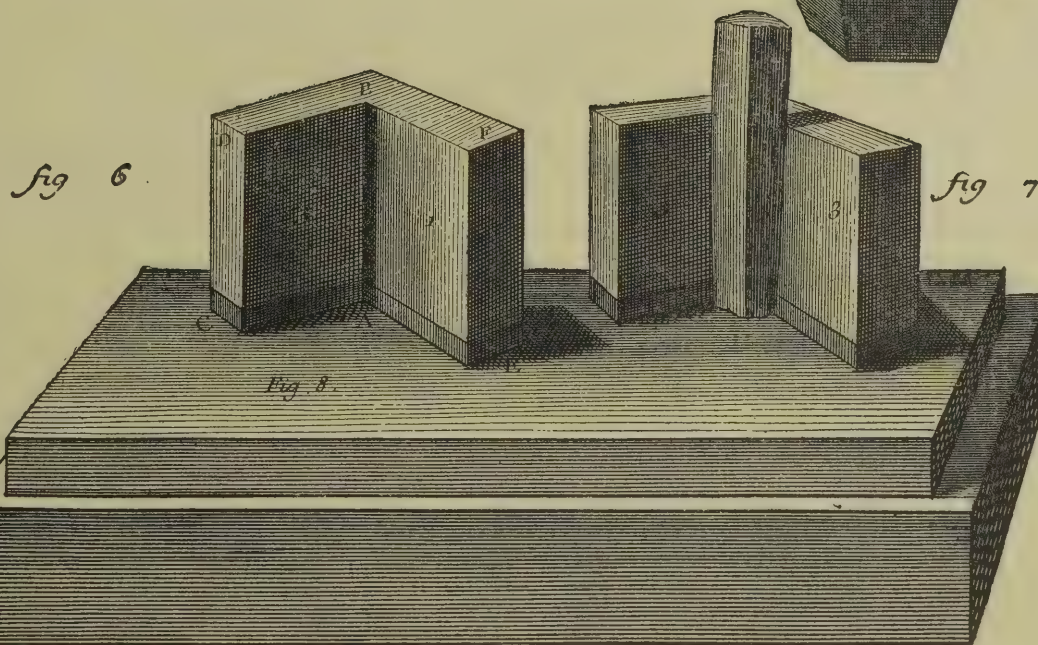
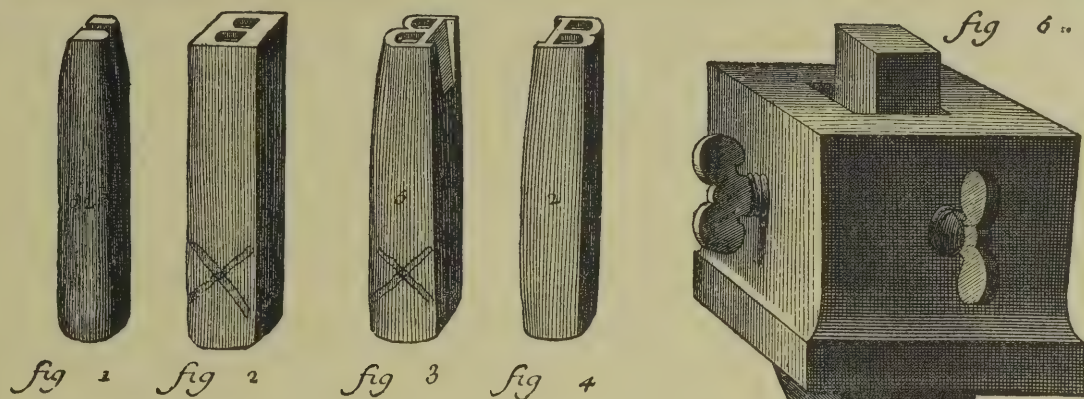
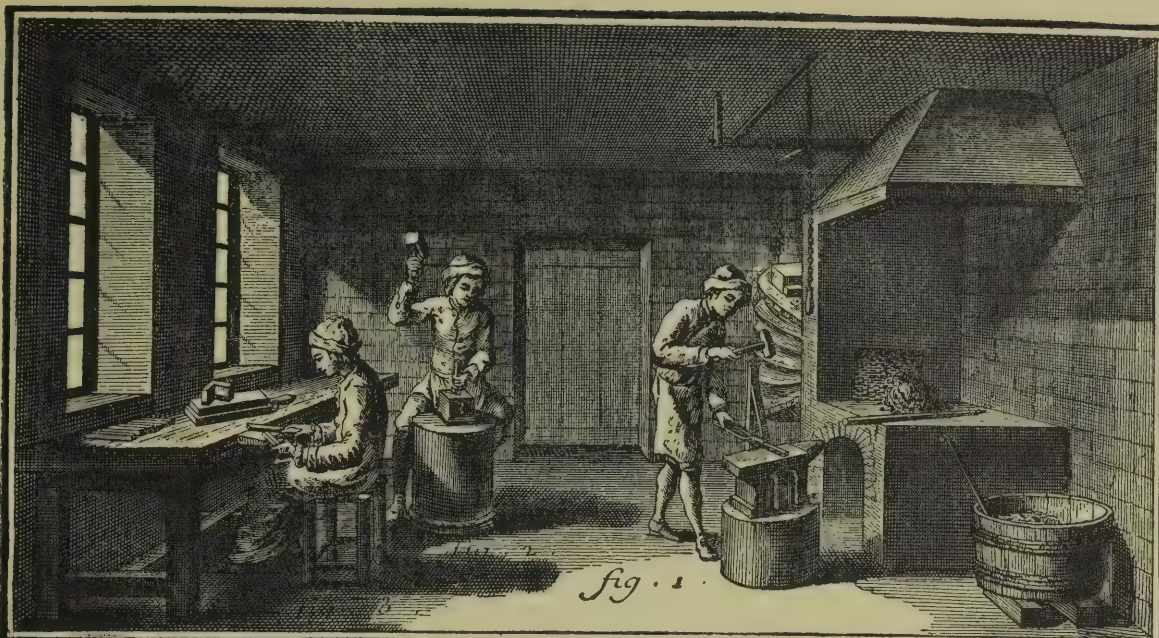
With John Baskerville we are introduced to a designer of types who was not himself a punch-cutter, and the same is true of Bodoni, most of whose types were cut for him by the Amoretis.

The technique of punch-cutting and typefounding did not change much between 1460 and 1860, a period of 400 years. The former process is rather graphically illustrated by the insert shown here. First was cut a counter punch which determined the internal outline of the letter. This was hardened and driven into the end of a punch of soft steel. The external outlines of the letter were then cut on this with a graver and a file, and the punch was then hardened by tempering.

The finished punch was driven by blows of a mallet into a block of copper, which was then accurately squared up or "justified." This matrix, placed against the casting aperture of the mold was used to form the types. It is apparent that many matrices or "strikes" could be made from one punch. It is this, for example, that made possible the widespread use of Garamond's types throughout several countries of Europe.

The hand mold also changed very little in form or design. The metal was poured from a ladle and forced into the aperture and against the matrix by a deft jerk of the hand. The type came out with the jet attached. This was broken off and the feet of the type planed smooth. The bevel on the sides of the letters which exceeded the width of the body, was then rubbed off on an abrasive stone, usually by women employees of the foundry.

The first representation of a type founder was in Jost Amman's "book of trades," which appeared in 1568. This has been shown often, but it may be worth repeating as Fig. 1. The next illustration known to



Goussier del -

Dessiné par

TYPE FOUNDING View of an ancient type foundry showing craftsmen engaged in the various processes of punch-cutting — the art vital to the production of beautiful types. This insert planned by Douglas C. McMurtrie and contributed to the Craftsman number of the American Printer by the Condé Nast Press of Greenwich, Connecticut. Explanation of details on the reverse of this sheet.

The plate overleaf is reproduced from the section on type founding in the "Encyclopédie Méthodique" issued during the latter half of the eighteenth century. It was explained as follows:

Upper Part of Plate: Punch-cutting, showing the interior of a shop containing a forge

Fig. 1 The workman who forges the punch

Fig. 2 The workman who strikes the counter-punch in the steel of the punch itself

Fig. 3 The workman who cuts the outer contour of the punch

Lower Part of the Plate

Fig. 1. Counter-punch of the letter B

Fig. 2. The punch after being struck with the counter-punch

Fig 3. Completed punch viewed from the bottom of the letter

Fig. 4. The same punch viewed from top of the letter

Fig. 5. Hand anvil, provided with two set screws, in the opening of which is a punch ready to be stamped

Fig. 6. Square for dressing the face of the punches, standing on an oil stone

Fig. 7. Same with a punch in angle of the square

Fig. 8. Oil stone used for dressing punches, mounted in a wooden base

me was a rather confused copper plate to illustrate a poem on printing, originally written in Latin by C. L. Thiboust in the early years of the eighteenth century and published in French translation in 1754. In the inscription above it (Fig. 2), the author reminds us it is the art of the founder which commands our admiration of beautiful printing.



Figure 5
Interior of the Enschedé foundry

Moxon, in his "Mechanick Exercises" described in 1683, the arts of punch-cutting and typefounding in considerable detail. These were always regarded as secret crafts, to be passed on from father to son, and jealously guarded from outsiders. They were also fully described by Fournier in 1766 in his "Manuel Typographique." A remarkably graphic demonstration of these arts is given in the "Encyclopédie Méthodique," which appeared in the latter half of the eighteenth century. From this the insert in this issue on punch-cutting is reproduced, as is also the view of the casting, metal mixing, jet-breaking and rubbing processes shown as Fig. 3.

Typefounding was also described by Halle in his compendium of trades published at Berlin in 1762.

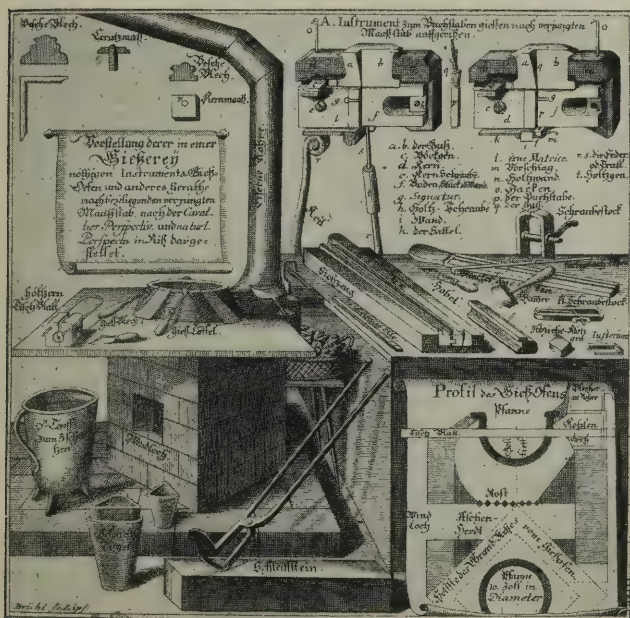


Figure 6
Type foundry equipment in 1740

In addition to a full statement of the processes, he gives an excellent engraving of the interior of a foundry, shown as Fig. 4. Another view of a foundry, by the eminent engraver C. van Noorde, was shown as a folding plate in the back of the 1768 type specimen book of the Enschedé foundry reproduced here as Fig. 5.

In 1740, Gessner described the processes of typefounding, and attempted to show them all on one plate, which is reproduced as Fig. 6. Though rather involved, it is interesting historically.

This article is really an appeal for a wider appreciation of the art of the punch cutter. Imagine the craftsman of earlier days engaged in cutting on the end of a steel punch an eight or ten point letter. Working in this difficult medium he had to visualize the effect the resulting type would give when printed on paper. Each letter of the alphabet had to key well in color with all the other letters. Each had to be uniform in size. Yet he had only a steady hand and a sure eye to guide him in his work.

Recall also that each size was almost an independent design. Though preserving the same general characteristics as the other sizes, each alphabet had so to be cut as to give satisfactory printing results with the inks, the papers, and the presses available at that time.

When we admire, therefore, a typographic masterpiece of the past, let us think not only of the printer who arranged the types intelligently, and did the presswork with care, but also of the far more painstaking work of the probably unknown punch-cutter who was responsible for the perfection of each individual type with which the book was composed.

Binding the craftsmen number

A COPY of the 1924 Craftsmen Number of THE AMERICAN PRINTER will be especially bound and presented to the Grolier Club. The binding of the volume will be planned by David Silve and the binding will be done by the Baylis Bindery, New York.

It is assumed that most of the readers of THE AMERICAN PRINTER will have their copies bound for permanent preservation.

Must we always copy the classics?

An inquiry regarding printing standards, based on the rapid advance of modern art

By J. M. BOWLES

JUST when American printers are doing some of the best printing in the history of the craft in America and in the midst of a revival of the classic typography of the early centuries of printing, Mr. Bowles (who is president of the Stowaways and a student of art and printing since the Eighteen Nineties) rises and asks an iconoclastic question.

ALL criticism is one man's opinion. Ex-president Taft tells of how worried he was by newspaper criticisms when he first took public office, by those solemn ass, *ex-cathedra* deliverances with which readers of editorials are familiar, and of how he cured himself one day by suddenly thinking that probably they were written by a man sitting in a hall bedroom with his hat on.

This is not an editorial. It is not even a criticism. I am only asking questions, and I have no intention of trying myself any of the experiments described on the following pages, but there is no doubt that the whole state of the art of printing is being questioned. It is being asked, Must we forever copy the classics? Must we eternally play variations on old themes? In printing are there no new songs for us to sing? If not, why not?

Printing is not an art, unless it takes its place

with painting, sculpture and architecture, and is judged by the same standards. There is a modern art in music, painting, sculpture, literature. Why not in printing?

Every age has expressed itself through a special phase of each of the arts. Prehistoric men had artists among them, men with sensitive eyes and sensitive hands, as is proven by the crude but simple and beautiful drawings of animals on the walls of caves in France; crudeness never was in any age a bar to beauty. Every age has had its distinctive art, and there is no reason why ours should be an exception, there having been none so far. More than that, the only art that has survived has been that which has expressed the spirit of the age in which it was done.

Is it possible that this age has nothing new to say in printing? Or is printing a slowly moving art like architecture and furniture? But even in architecture, an art petrified by the ages, there has been a new form evolved out of sheer necessity—a flower has sprung from gross materialism, the art of the skyscraper. Europeans of taste have acclaimed the architecture of our high buildings as a new form and a beautiful one, particularly in the mass—a group of skyscrapers seen from a distance, say, from New York harbor at twilight, when the hardness of American life is softened.

I do not see a similar movement in printing. Is it on account of the rigidity, the inelasticity of the process? Must we wait for some revolutionary change in the method by which the printed sheet is produced?

It is singular that, since the Gutenberg Bible, practically no fundamental change has been made in printing methods. The book being printed this week from movable type is being produced in practically the same way as was the earliest book. Each page is a mosaic of solid bits of metal, more or less painfully put together, whether by hand or by the mechanism of the type-setting machine, with the only difference that, if done on the linotype, the bits of metal are somewhat larger than those used by Gutenberg.

This clumsy mass is then fastened into a large and still more clumsy mass of metal, or rather complicated mass of metals, called the printing press.

A poor, helpless, thin sheet of paper, large or small, but which always seems unworthy of being the object, the ultimate of all this noise and trouble, is



Portrait

Vous vintes en ce cadre et n'en partîtes pas...
Le Temps allait changeant ses décors de théâtre,
Et, comme un temple vide, au rite de ses pas,
Résonnait près de vous la pendule d'albâtre...
Ceux qui vous attendaient s'en furent vieillement
Par la Route des jours, de Toussaints jalonnée,
Et vous restâtes là, dans l'oubli des années,
De l'ombre de jadis aux plis des vêtements.
Tombé l'Empire, avec les Epaules tombantes!
Et l'Aïr du Val d'Andorre, et Le Pas des Lanciers!

For some reason the use of the ugly, old fashioned condensed lower-case letter for the title, "Portrait," on this page seems right. It may be because the type is of the same period as the hoopskirt in the picture. You never can tell. From "Friperies," a recent French book. Typography by Coulouma, Paris. Courtesy of E. Weyhe, New York

then laid by human or by mechanical fingers upon the mass of tightly locked little metal mosaics, over which a thin film of ink has been spread.

Then, by sheer weight and pressure, usually accompanied by a great roar and clatter, wholly disproportionate to the end achieved, the film of pigment is transferred from the mass of little metals to the thin and helpless sheet of paper.

Surely, when you come to think of it, a great waste of energy, money and force merely to make black marks on pieces of white paper.

It may be said in rebuttal by the attorney for the defense that neither has the process of making an etching plate, nor the form of the etching press, changed in these hundreds of years, but the simile is not parallel; the etching plate, even if coated with a thin film of steel, does not stand up under thousands of impressions, as do printing types, which wear very slowly and very slightly, and the etching press is not associated with quantity production as is printing. Etching is not a business, or a manufacture; printing is. I can think of no mechanical process which has advanced so little as printing.

The modernists in art have begun to take up printing seriously. They find the present day types too formal, too stiff, too smoothly round, too sharp, too deliberately and too consciously graceful, too cold, too direct—too up-and-down (if, as Hermione says, you get what I mean). They object to a certain cold perfection.

"The edges of the letters are too hard." They say this in particular of the large types made to be used in window cards and posters. In such work, especially when employed in connection with illustrative or decorative designs in the modern manner, *the edges should be softened*. All this may sound idiotic, but we must remember that in return these young people find some of our points of view sense-



Two pages facing from "Verlaine" by Paul Claudel, printed by Coulouma, a Argenteuil. Woodcut by Lhote. Courtesy of E. Weyhe, New York

LA DANSE MACABRE

VINGT GRAVURES SUR BOIS PAR
HERMANN-PAUL



CHEZ L'IMPRIMEUR LÉON PICHON
5, Rue Christine, à Paris.

Pichon, a printer of Paris, has done some excellent work along experimental lines

less and our exclusive devotion to past standards illogical. They are approaching printing from an entirely different angle than ours; they would like to use it as an expressive art, one which they can use as freely as they do music, painting and sculpture—to mention only three mediums through which a man is able to convey his emotions to other men.

The tiresome, the incessant, the eternal rectangular page annoys them, bores them beyond endurance.

Our printed pages "lack irregularity," which sounds absurd, but on the other hand, irregularity has never been a bar to beauty in any of the other arts, any more than crudeness. Why should it in printing? That is, of course, if we admit that printing is an art.

I. LE FAIBLE VERLAINE

L'enfant trop grand, l'enfant mal décidé à l'homme, plein de secrets et plein de menaces,

Le vagabond à longues enjambées qui commence, Rimbaud, et qui s'en va de place en place,

In other words, the laws of printing are being questioned, as are all other laws. Printers are becoming restless. They are beginning to look around for printing done not in the Eighteenth Century manner, nor in the Fifteenth Century manner, no

TRIANGLE

SEVENTH AVE. BET. 11TH & PERRY STS.
KATHLEEN KIRKWOOD, DIRECTOR.

THE LAUGHTER OF THE GODS

IN THREE ACTS BY LORD DUNSANY
AND TWO ONE-ACT PLAYS

THE COMING OF JIM
BY ELFRIDA & CLARENCE DERWENT

RENO-VATED
BY JOHN HILTON HAGEN

SUMMER MEMBERSHIP 25 CTS.

TELEPHONE: WATKINS 1927

SUMMER ADMISSION: \$1.10

CURTAIN AT 9:15

The top line of this small poster for the Triangle Theatre, New York, illustrates—in the original, not very well in this small reproduction—one effect thought desirable occasionally by modern art printers, a heavy letter with a softened or irregular edge. They are tired of the sharp, hard, clean cut edges of all our faces. The type is Publishers Gothic. When the smaller sizes of this type are printed on smooth paper a curious “fuzzy” edge is produced by the oil in the ink. The poster was designed by Luther E. Widen, and printed by the Graphic Press, New York

matter how perfect, but in the manner of the Twentieth Century.

They assert that printing can yet be made a flexible, a fluid art, that the printed page can suggest humor if the text is humorous, at least as easily and as well as humor is often suggested in music.

Bruce Rogers' title page for Joseph Hergeheimer's "Presbyterian Child" is an excellent example of quiet humor in typesetting, with its stiff, too upright Scotch (Presbyterian) "caps" and its suggestion in beautiful rule work of the outlines of a very Presbyterian stained glass window, always the antithesis of the picturesque, colorful, almost sensuous glass of the Gothic cathedral. This is not saying that Mr. Rogers set out to do a humorous title page, but there is humor there, even if it may not be deliberate.

Again, these pesky modernists point out that all our "good" types are all practically of the same weight—all gray in the mass.

They submit that *Vanity Fair*, for instance, uses on its pages decorative designs by the best of the moderns, both here and in Europe, but that they are "lost" on account of the dull, weak, colorless and too small type used with them. They say that this type looks still worse opposite one of the splendid and beautifully printed reproductions of a painting or a piece of sculpture by one of the modern masters, and that the work of this periodical as a real patron of modern art thereby is to a great extent nullified.

When a modern printer, an experimental printer, is presented with the problem of making a type page in an up-to-date periodical, for instance, which will balance a design by Picasso or one of the cubists on a page opposite, he usually fails, for lack of proper types in the market. Yet his problem is as real and

as legitimate as the now easy balancing of a page composed in one of our beautiful classic faces opposite a reproduction of an old Florentine wood-cut. This because our best types are all based on pure form, classical models.

So when Mr. Egmont Arens, for example, wishes to balance a drawing by William Gropper in his "Playboy" magazine at his "Flying Stag Press," he is absolutely forced to resort to a "freak" type. (Perhaps one way out would be to pass a law compelling all artists to design only in the manner of Fifteenth Century wood-cuts). And when Mr. George Illian wants a heavy black mass in the center of an insert for *THE AMERICAN PRINTER* (see his Assyrian page in the present issue) he abandons all the well-known and respectable "families" and uses the new Cooper of outlandish weight and letter proportions, if judged by classical standards.

There is a reason when an artist who designs a striking, a picturesque poster, insists upon putting in his own lettering. I used to think differently. Freakish and crude though the lettering may be, it is apt to be at least of the same "color" as the rest of the design and the forms are more likely to fit into the composition as a whole than if a professional "letterer" had been employed to put in the character, or a type of classic perfection had been used.

However, there is no rule which applies to all cases. If the design happens to be in the true spirit of the Renaissance, it will cry aloud for a Renaissance letter of the utmost purity of form. There would be in this case no difficulty in finding a type face that will be just the thing. Whereas if the

BENITO MUSSOLINI

LA NUOVA POLITICA DELL' ITALIA

DISCORSI E DICHIARAZIONI
A CURA DI AMEDEO GIANNINI

Volume II

(ottobre 1923 - febbraio 1924)



MILANO

CASA EDITRICE IMPERIA

Via Setola 22

A Cubist (?) title page from Italy. See text on page 78

poster is a modern one, done in the spirit of this century rather than in that of the middle ages, the artist should do the lettering himself, because there are practically no printing types, or for that matter, accepted letter forms, which fit in with designs done in this mode.

The state of printing today is to the advanced observer as though all the painters, sculptors and musicians of the world had continued to follow the old masters in those arts and we had no modern schools, instead of a live and solidly established one in each of them. Is as though we had no Van Gogh, no Matisse, no Cézanne in painting; in sculpture no Bourdelle, no Archipenko; and in music no Stravinsky, no Respighi, and no Ravel.

We printers are being criticized mercilessly for our meek and unquestioning adherence to the old

LE MONDE NOUVEAU

NUMÉRO SPÉCIAL



LITTÉRATURE SPORTIVE

An example from Italy of letters with broken—even, in the top lines, hairy edges—but not bad considered as a whole—that is, if you like the modern stuff

repressive rules. The young modernists claim it is ridiculous to print an essay by Gertrude Stein in any of our safe and sane, accepted types, and are quite oblivious to the opinion that it is ridiculous to print anything of Gertrude Stein's at all.

There is a very distinctive decorative art of today. It is true that in most of these designs the two sides do not match, but they are decorative, nevertheless, and it does seem at times as though there should be a use for them in books if they could be printed with types which would as perfectly blend with the weight and color and spirit of the design as does the type in the *Hypnerotomachia Poliphili*, a page of which so perfectly balances the woodcut set in or opposite it that the color seems to flow freely back and forth from one to the other.



Typographische Mitteilungen
Zeitschrift des Bildungsverbandes der
Deutschen Buchdrucker (Sitz Leipzig)
21. Jahrgang / Fünftes Heft / Mai 1924

The Germans have it easy when they want to give type support to one of the heavy modern designs. They simply condense one of their black letter faces

Some of us like the best work of all periods, including all schools and all ages; we even have the temerity to enjoy the art of our own day. The modern painters and sculptors have penetrated the galleries of the most conservative dealers. As business men, the dealers have been compelled to carry their wares. We should have some modern printing types, or else we should banish from the field of book and other typographic decoration the decorative designer of today who works in the manner of his age.

Why should only printers rebel against change? Look at music. Jazz is creeping into our concert halls, into our symphony programmes. It has been called America's contribution to music. George Gershwin's "Symphony in Blue" (you all know the dancing "blues") was given at Carnegie Hall last season with quite a large orchestra conducted by Paul Whiteman and with Gershwin at the piano—before an audience that filled every seat and left several hundred standing. There can be artistic jazz; there can be artistic anything. (This remark does not apply to jazz over the radio.)*

The tendency of an imposing group in the plastic and the pictorial arts, in literature and in music is toward the abstract. Is abstract printing within the range of possibilities? Again—if not, why not? There is no use discussing whether it is desirable or not, for if it comes it will come, and nothing can stop it. In the "fine" arts, with an ideal so elusive, artists admit they are experimenting, groping. May one experiment and grope in printing, or in our art is a certain rigidity of form a "without which nothing?"

*Note by the author.—By the way, its young defenders object to the fact that the word jazz is used to cover all forms of syncopated rhythm. It seems that jazz is only one of these forms and not one of the most important.

We have disintegration in painting and dissonance in music, both fully recognized, though the heathen rage, and wonderful and beautiful effects have been obtained through both. Are disintegration and dissonance legitimate in printing?



A modern German book page by the Gutenberg Press at Frankfurt. Initial by Albert Windisch. Courtesy of E. Weyhe, New York

Is our present work in printing spontaneous, gay, expressive? Is it free? The art of the moderns often is. Have we anything in printing to compare with the "Chauve Souris" in the theater, with "Coq d'Or" at the opera? Is printing a live or a dead art?

Is it true that in printing the finest work has already been done and that all we can hope to do is to emulate our superiors and to follow meekly in the footsteps of the great masters?

It is possible that in printing we may be in a rut, a very fine and beautiful rut, but still a rut. The world did not end with the Renaissance; perhaps the

CET OUVRAGE, DESSINS ET TEXTE
A ÉTÉ, D'UN BOUT À L'AUTRE,
GRAVÉ DANS LE BOIS

The above letter was cut on wood by P. E. Vibert, the French artist, for the text to accompany a series of his woodcuts. He used it in large solid pages and it looks well in the mass, being at the same time dignified and picturesque; and it, of course, balances in weight the heavy lines in his designs. It is undoubtedly the expression of a man who could find no type to give him what he wanted. There are many other artists who feel the same way about present day type faces. From the colophon of "Mort de l'Amour" by Jean Moreas, with woodcuts by Vibert. Courtesy of E. Weyhe, New York

art of the book did not end with the masters of the fifteenth century.

* * *

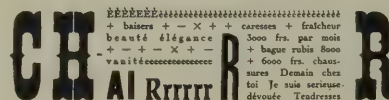
A word should be said about my illustrations. They were difficult to find, and when found, difficult to condense into the few that these pages will hold. For instance, I have no space in which to show examples of certain strange essays in type arrangement—a volume of Mallarmé in which, occasionally, there is but one line on a page, in which type page size and page measure are absolutely disregarded. There is no type page size, there is only a paper page size, and lines and words that need emphasis are really emphasized so that he who runs as he reads cannot miss them—they are set in large capitals—while passages that should be read pianissimo are set in five point. Ridiculous, yet there is an idea here, from the standpoint of an author or a printer who does not give a darn about the ethics of book-making as now known.

How can I make it plain that I do not present these illustrations as examples to be followed? They are merely records of experiments, some by revolutionists, if you will, while some are merely playing with type, done with tongue in cheek. But they all express dissatisfaction with current standards.

In gathering them I have come across many that are dull, senseless—experiments which should never have reached the press, and I have come across little periodicals in various languages so wild as to suggest house organs for insane asylums, but new movements have to feel their way and birth is always painful and sometimes attended by convulsions.

In the cubist movement in painting and sculpture even the component parts of the human body are reduced to cubes or sections formed by cubes. This influence affects the title page of a book by Mussolini shown on page 76. Some of the modernist printers

Lettre d'une jolie femme
à un monsieur passeiste



An experiment in "expressionist" typography by Marinetti, the leader of the Italian futurists. The idea is to make the type express the character of the subject matter of the text, which in this case is a letter from a *jolie* lady to a gentleman, asking for money. Note the long drawn out "dear" (*cher*), by means of the string of "e's" across the top of the composition, and the *beauté* and *élégance* balancing the 5000 francs and the rubies (8000 francs) on the other side of the center "cap" R. Marinetti is the leader of all the Italian futurists—painters, sculptors, writers, composers. In one of his orchestras are police whistles, cow bells, rattles, automobile horns and other inhuman devices. One can never tell just how serious Marinetti is. From the German periodical, "Querschnitt." Courtesy of E. Weyhe, New York

evidently can obtain the weight, the solidity, the "squareness" they desire only by using types which violate all the accepted canons of respectability and have been quite without the pale for many years. Some of them hark back to what we have commonly been considering the dark age of printing in America

—the Civil War period. Among them we find the fat extended letter with alternating very thick and very thin strokes. Others are the other extreme, the ultra condensed. It would not surprise me, who am so hardened to modernist experiments in all the arts, to come across some young enthusiast who has redis-

PRALINEN

A modern German type letter

covered and is getting surprising and very up-to-date effects with that horror of horrors, "rustic" type, much in vogue about the time of the Philadelphia Centennial Exposition, in which the letters were formed by logs, limbs of trees and branches laid in different positions and angles. The experi-

ments which have been made in our day are not promising, but is there any reason why they should not continue to be made?

There is what might be called a tendency toward a desire to paint with types, so difficult it is to describe a movement as yet without cohesion or definition and so widely scattered over the globe are its component parts. But despite the fact that they are working independently, the students in the typographic l'Ecole Estienne, in Paris, who are experimenting along these lines, are aiming at the same objective as the publisher of a little literary and art magazine in Arizona, who has put forth recently some daring excursions of this character.

I do not know whether type designers and type founders could produce these effects—types to paint with—but in all other branches of human endeavor supply usually has found a way to meet demand.

The De Vinne "Brilliants"

About a little book set up and printed in microscopic types

BY WILBUR MACEY STONE

FROM his early history man has been an acquisitive animal. Also, with his habit of collecting, he early developed a love of the unusual and unique. Prominent in his primitive gatherings the diminutive had an adored place. The Kyloe cow and the Shetland pony were beloved by our ancestors and the toy dog is a favorite today. The small boy's collection of birds' eggs is incomplete without a humming bird's egg. Some are proud owners of pins with the Lord's prayer engraved on the head.

Since before Gutenberg and Caxton the booklover cherished the diminutive volume. Some of the most beautiful manuscripts of the thirteenth and fourteenth centuries are not above three inches in height. Before the end of the fifteenth century numerous little books of devotion were issued from French and Italian presses. These were beautifully embellished with miniatures and initials in gold and colors. In the seventeenth and eighteenth centuries wee books appeared like flocks of butterflies. These were on all possible subjects and in numerous languages, Latin predominating. It was not, however, until the nineteenth century that those very diminutive toy books which one may hide under a postage stamp made their appearance. Then, for many successive years, almanacs in English, French and German were regularly issued, measuring not over three-quarters of an inch in height. Both illustrations and letterpress were engraved and the few copies which have survived are much cherished by their fortunate owners.

In the last decade of the last century, David Bryce and Son of Glasgow issued a series of miniature books printed from photo-mechanical plates. This series included a complete Bible only one and three-quarter inches high and containing nearly 900 pages and many dainty illustrations.

The bibliography of miniature books is quite ex-

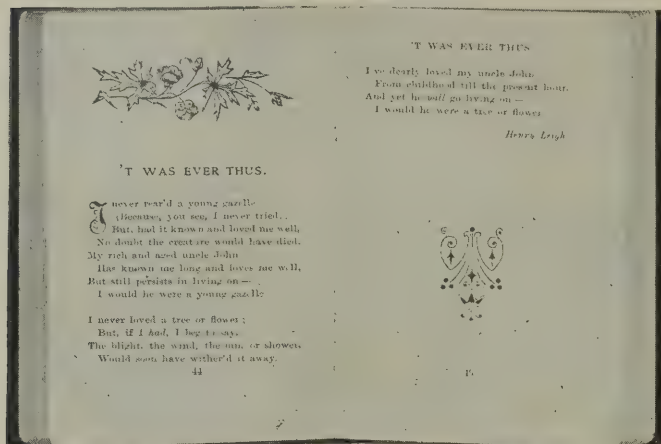
tensive, but mostly in periodicals. Several small volumes have been devoted to the subject, especially in French and German, but one elaborate and beautiful one appeared in English in 1899. It was published in New York and was written by the late William Loring Andrews, a bibliophile of note.

An interesting copy of one of the French volumes, which was written by Charles Nauroy and published in 1881, is the *raison d'être* for this present article. This volume was once owned by the late Edward H. Bierstadt, a New York booklover and collector. It was tastefully bound for him in three-quarters black morocco by the Club Bindery in 1899. Mr. Bierstadt was an early member of the Grolier Club and for some years its treasurer. He had an interesting collection of miniature books and this little French bibliography contains numerous check marks against items which he owned. But the outstanding feature of interest in this book is a description in Mr. Bierstadt's handwriting on some added leaves of the history of the production of the first miniature book of distinction published in this country. This was the little volume entitled "Brilliants," which took its name from the size of type in which it was printed.

And now permit me to quote at length Mr. Bierstadt's story of the inception and history of "Brilliants." It begins with the title of the book as follows: 'Brilliants. A setting of humorous poetry in Brilliant types. New York: The De Vinne Press. MDCCCLXXXVIII.' The book comprised 15 pages of preface by Mr. De Vinne and 96 pages of text. There were 500 copies on ordinary paper, 16 on hand-made paper, and two on Japan paper.

Then Mr. Bierstadt proceeds to record the very interesting narrative of Brilliants: "The copies on ordinary and hand-made paper were all issued with edges trimmed and gilt and in flexible leather bind-

ings stamped with a Grolier pattern. The pages of these copies measure 56 by 40 mm. The two copies on Japan paper were issued uncut and unbound and



De Vinne's little book, "Brilliants," actual size. Ordinary edition

measured 61 by 43 mm. Of these two copies, one was presented to me and the other remained in the possession of the publisher.

"I believe that 'Brilliants' owed its origin to several conversations which I had with Mr. Theodore L. De Vinne at different times previous to 1885. Among the subjects which engaged our attention at these conversations were the celebrated miniature editions of the classics published by Pickering and those of Didot and other French printers. Nothing was said, however, of any American imitation of their example until after the latter part of June or July, 1885, when Mr. De Vinne wrote to me expressing his intention of printing a miniature book as a specimen of typography and asking me to suggest an appropriate subject for such a book.

"After several conversations, he at length decided on a selection of humorous poetry as being of a character more likely to be read than a work of more serious nature, especially when it was presented in so small a form, and I was intrusted with the task of making such a selection, the whole being subject to his approval. Later in the same month (July, 1885) I sent him a list of such poems as I thought worthy of reprinting, together with the books in which they were to be found, and from that list he made the final selection, only adding a few poems which he obtained from other sources.

"The composition of the book was attended with many delays, having been several times laid aside for months. The type itself had to be imported. After it was set up, electrotype plates were made and then it was closely examined for errors. At last the proofs were submitted to me for a final revision, and it then received a complete overhauling, one poem being cut out entirely and reset. It was then subjected to another long delay while waiting until Mr. De Vinne could find time to write the introduction. This lasted for over a year, and it was not until October, 1888, that it reached the press.

"Finally it was completed during the holidays of 1888 and was distributed among the friends and customers of the publisher.

"The original proof sheets from which I made the corrections are still in my possession, besides a dummy which was made up while the binding was under consideration.

"April 19, 1889. E. H. B."

Some five years ago Mr. De Vinne passed on to join the typothetæ of the celestial city, where he surely has an honored place. His Japan paper copy of "Brilliants" does not seem to have been included in the sale of his library, which occurred at Anderson's in January, 1920. But the Bierstadt Japan paper copy, bound in levant morocco by Bradstreet's, was sold with Mr. Bierstadt's other books at Bangs' in April, 1897, and fetched \$12. At that time it passed into the library of Edw. B. Holden, and after Mr. Holden's death it was again sold in April, 1920, at the American Art Galleries for \$31. Two copies of the ordinary edition were sold at the Bierstadt sale for \$4.50 and \$3 respectively.

As a closing note, attention is directed to one other miniature volume, the smallest on record, and an American product. This is the minute Rubaiyat, issued in Cleveland by Mr. C. H. Meigs in 1900. The volume is less than one-third of an inch square, four copies being required to cover an ordinary postage stamp. This wee book was, of course, printed from photo-mechanical plates and not from type.

Public exhibits of the inserts of this number

IN 1923 the inserts that were a part of the Franklin Number were exhibited in many libraries and museums in America and Europe. The prints in this 1924 Craftsmen Number of THE AMERICAN PRINTER will be exhibited in the fall at the Graphic Arts Department of the Smithsonian Institution at Washington, at the Public Library in Newark, N. J., at the Newberry Library in Chicago, at the Art Center, New York, at various branches of the New York Public Library, and at other public libraries and museums in America and Europe, arrangements for which will be made from time to time. Partial sets will be supplied printing schools and printing organization headquarters.

Literary features of this number

A FEATURE of this 1924 Craftsmen Number of THE AMERICAN PRINTER supplementing the group of editorial inserts is the presentation in the text pages of articles by Messrs. Teague, Bowles, McMurtrie and others.

One of the notable contributions of this kind is the monograph on William Blake, by Percy Grassby of Boston, inserted following page 58. In this thoughtful discussion of the famous printer and engraver, Blake, Mr. Grassby pays especial attention to Blake's unusual methods of engraving and printing, which gives the monograph technical as well as literary interest, and discusses a subject that has heretofore escaped the attention it deserves. The portrait of Blake is a two color wood cut by Grassby, and the page illustration is a zinc photo-engraving.



EXHIBIT OF
EDITORIAL INSERTS
OF THE 1924
CRAFTSMEN NUMBER OF
THE AMERICAN PRINTER
AUGUST 5, 1924

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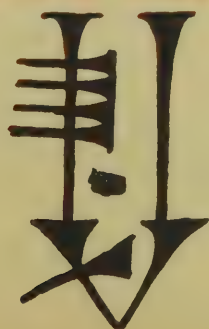
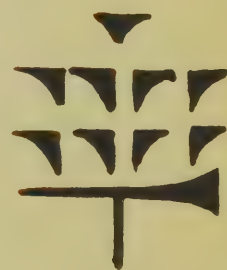
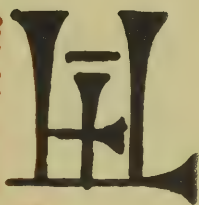
ARRANGED AND COMPILED BY
EDMUND G. GRESS

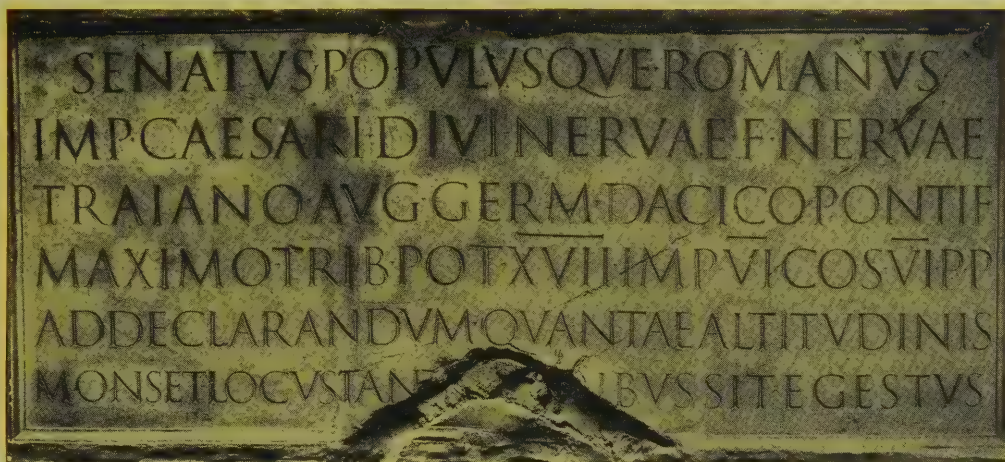
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Decorative device from Dibdin. Engraving by Powers. Contributed to the 1924 Craftsmen
Number of The American Printer by William Eskew, Portsmouth, Ohio



To Ashur-bani-pal, King of the Assyrians, patron of art and letters, who six centuries before the Christian Era established a magnificent library in his palace at Nineveh, this leaf is dedicated • Ashur-bani-pal, head of the world's greatest kingdom, the scene of momentous events in the early Historic Age, printed with his own hand on clay tablets, and caused to be handed down to us ancient records of great historic & scientific importance. This leaf designed by George Illian and contributed to the 1924 Craftsmen Number of The American Printer by the Publishers Printing Company New York





IN THE EARLY CENTURIES OF THE
CHRISTIAN ERA THERE WAS AT
ROME A GREAT LETTERER OR
SCHOOL OF LETTERERS WHO AD-
ORNED THE ARCHES AND COL-
UMNS OF THE ETERNAL CITY WITH
BEAUTIFUL MAJUSCULE CHAR-
ACTERS GRACEFUL IN FORM AND
DELIGHTFUL IN PROPORTION. IT
IS TO THE DESIGNER OF THE LET-
TERING ON THE EIGHTEEN HUN-
DRED YEARS OLD PANEL REPRO-
DUCED HERE FROM THE FAMOUS
EMPEROR TRAJAN COLUMN IN
ROME THAT THIS PAGE IS
DEDICATED.

Benedict was one of the world's great Captains of Industry. And like all great enterprisers he won through utilizing the efforts of others. In picking his Abbots or the men to be "father" of each particular group, he showed rare skill. These men learned from him and he learned from them. One of his best men was Cassiodorus, the man who evolved the scheme of the scriptorium. "To study eight hours a day was not enough," said Cassiodorus. "We should copy the great works of literature so that every monastery shall have a library as good as that which we have at Monte Cassino." He himself was an expert penman, and he set himself the task of teaching the monks how to write as well as read. "To write beautifully is a great joy to our God," he said. Benedict liked the idea, and at once put it into execution. Cassiodorus is the patron saint of every maker of books who loves his craft. The systematic work of the scriptorium originated in the brain of Cassiodorus, and he was appointed by Benedict to go from one monastery to another and inform the Abbot that a voice had come from God to Benedict saying that these precious books must be copied, and presented to those who would prize them.

ELBERT HUBBARD





The man who made "Pi" famous
Pi Shing, Chinese blacksmith and maker of movable types, about A.D. 1000

Designed, cut in linoleum and printed by F. W. Shaefer of Tri-Arts Press, New York

Contributed to the 1924 Craftsmen Number of The American Printer

THE honor of being the first inventor of movable types undoubtedly belongs to a Chinese blacksmith named Pi Shing, who lived about A. D. 1000, and printed books with them nearly five hundred years before Gutenberg cut his matrices at Mainz.

THEY were made of plastic clay, hardened by fire after the characters had been cut on the soft surface of a plate of clay in which they were moulded. The porcelain types were then set up in a frame of iron partitioned off by strips, and inserted in a cement of wax, resin and lime to fasten them down. The printing was done by rubbing and when completed the types were loosened by melting the cement, and made clean for another impression.

THIS invention seems never to have been developed for any practical application in superseding block printing. The Emperor Ksnghi ordered about two hundred and fifty thousand copper types to be engraved for printing publications of the government, and these works are now highly prized for their beauty.

From "The Middle Kingdom"
by S. Wells Williams, LL.D.

TO A MISSAL OF THE
XIIITH CENTURY +
BY AUSTIN DOBSON



Missal of the Gothic age,
Missal with the blazoned page,
Whence, O Missal,
hither come,
From what dim scriptorium?

Whose the name that wrought thee thus,
Ambrose or Theophilus,
Bending, through the waning light,
O'er thy vellum scraped and white;

Weaving 'twixt thy rubric lines
Sprays and leaves and quaint designs;
Setting round thy border scrolled
Buds of purple and of gold?

Ah!—a wondering brotherhood,
Doubtless, by that artist stood,
Raising o'er his careful ways
Little choruses of praise;

Glad when his deft hand would paint
Strife of Sathanas and Saint,
Or in secret coign entwist
Jest of cloister humourist.

Well the worker earned his wage,
Bending o'er the blazoned page!
Tired the hand and tired the wit
Ere the final **Explicit!**

Not as ours the books of old—
Things that steam can stamp and fold;
Not as ours the books of yore—
Rows of type, and nothing more.

Then a book was still a Book,
Where a wistful man might look.
Finding something through the whole,
Beating—like a human soul.

In that growth of day by day,
When to labour was to pray,
Surely something vital passed
To the patient page at last;

Something that one still perceives
Vaguely present in the leaves;
Something from the worker lent;
Something mute—but eloquent!



Contributed to the
Craftsman Number of the American Printer
by the Grabhorn Press
San Francisco
Illustration and initial letter by Donald McKay
Composition by Alfred Brooks Kennedy
Presswork by
The Metropolitan Press

aut dñs n. **S**ā oīa sē locuta. pphā suscita
bo eis de medio fr̄m suoz simile tuū. pōnā
ūba mea in ore ei. loquēt in nōie meo
audire noluerit. ego ultor exstā. ppha aut
q̄ arrogantia depuāt uoluerit loq̄ in nōie meo
o q̄ ego n̄ p̄p̄i illi ut dīc̄r. aut ex nōie alieno
2 deoz. inficiet. **A**d si tāta cogitacōe respo
dit quom̄ possū intellige ūbū qd̄ n̄ elocut
h̄c fēbris signū qd̄ in nōie dñi ppha ille p̄di
xit. n̄ auerit. h̄c dñs n̄ locutus ē. s̄ p̄ timorē
anīmī sui ppha ofinxit. idcirco n̄ timebit eū.

Quā dispōit dñs d̄s. **XIX.**
dñs gñs q̄z t̄ ūtū ē. t̄iam. 7 posside
tām. h̄tauitq̄ in urbibz. 7 in edibz. res auu
tates separabit t̄ in medio t̄r qm̄ dñs d̄s tū
dabit t̄ in possessionē. t̄nens diligent̄ uiam.
Et intres eq̄l̄e partes totā t̄r tue p̄m̄tiam
diuides. ut s̄nt euano q̄ p̄r hominū p̄fui
gus ē quo possit t̄uade. h̄c erit lex hominū
fugientes cū uita seruanda ē. **Q**ui p̄fiserit
p̄m̄ū suū nesciens. 7 q̄ h̄r. 7 nudus t̄r nul
lum t̄r cū h̄uisse odū p̄bat. s̄ abisse cū eo in
siliciā. ad ligna cecidit. 7 in luctatione lignoz
secutis fugit manu fertiq̄. lapsū de manu
briō amicū ei p̄fiserit. occidit h̄c ad unā
sup̄dictāz urbium. 7 fugiet. 7 uiuet. ne forte
p̄m̄ū eius cū effu. s̄us ē sanguis dolore stimu
lat̄ p̄fetur. 7 apprehendat eū. si longior uia fue
rit. 7 p̄m̄at aīam ei. q̄ n̄ ē reus mortis. q̄ n̄
lum cont̄ eū q̄ occisus ē. odum p̄uul h̄uisse.
monstrat. **I**damo p̄p̄io t̄ ut res ciuitates e
q̄l̄e sp̄atū diuidat. **E**ū aut̄ dilatauit dñs d̄s tu
us t̄m̄nos uos s̄c̄ uirauit p̄b̄. t̄us. 7 dedit
t̄ cunctā t̄iam qm̄ eis polluit ē. s̄ t̄n̄ custodie
r̄s mandata ei. 7 fecis q̄ hodie p̄p̄io t̄. ut ui
deas q̄ ego p̄p̄io t̄. ut diligas dñm dñm tu
um. 7 ambules in uis ei. oī t̄p̄e. addes t̄ c̄s
alias ciuitates. 7 sup̄dictāz. t̄m̄ urbū nu

meq̄ duplicabis. ut n̄ effundat̄ sanguis t̄
notus in medio t̄r. qm̄ dñs d̄s tuus dabit
t̄ possidendam. ne sit sanguis reus. **S**iquis
aut̄ odio h̄ns p̄m̄ū suū inficiat̄ fuerit
uit̄ t̄. surgent̄. p̄fiserit illū. 7 mortū fue
rit. fugiet. ad unā de sup̄dictis urbibz. mit
tent̄ seniores ciuitatis illi. 7 accipiant illū de
domo effugū. tradentq̄ in manu p̄m̄ū. cū
sanguis effusus ē. 7 moriet̄. **N**ec miseris ei.
7 aufes innoxū sanguinē ex t̄r. ut b̄n̄ sit
t̄. **N**on assumes. 7 t̄ssēs t̄m̄nos p̄m̄ū tuū
q̄s fixerit p̄uores in possessione tua. qm̄ dñs
d̄s tuus dabit t̄ in t̄r qm̄ accepit possidendā.
Non stabit testis t̄r t̄r aliquē quicquid uid
p̄t̄. 7 facinoros fuit. s̄ in ore duoz. aut tū
testiū stabit oē ūbum. **S**i fecerit testis mē
dixit t̄r t̄m̄ accusant̄ eū p̄uancatōis. sta
bit ambo quoz causa ē. an̄ dñm. in aspectu
sacerdotū. 7 iudicū. qui fuerint in illis dieb̄.
Cūq̄ diligentissime p̄fuerint inueniunt
falsū testem. dixisse t̄r t̄m̄ suū m̄dantū. red
dent ei s̄c̄ t̄r suo fac̄ cogitauit. 7 aufes ma
lū de medio t̄r. ut audientes ceteri timorē h̄
ant. 7 nequaquā talia audeant fac̄. **N**on
miseris ei. **S**i aīam p̄ aīa. oclm̄ p̄ oclm̄. t̄m̄
p̄ t̄m̄. manu p̄ manu. pedē p̄ pedē. exiges.
Si extens ad bellū t̄r hostes. **XX.**
tuos. 7 uidis equitātū. 7 cūl. 7 maio
rē qm̄ tu habes aduersari. cūl. 7 m̄tūdi
nē. n̄ timebis eos. q̄ dñs d̄s tuus t̄cū ē. qui
eduxit te de t̄rā egypti. **A**ppropinq̄ntē aut̄ ia
p̄lio. stabit sacerdos an̄ aīam. 7 sic loquit̄ ad
p̄līm. **A**udi isrl̄. **M**os hodie t̄r inimicos ur̄s
pugnā. 7 m̄tūdi. n̄ p̄m̄et̄ cor ur̄m. **N**oli
te metuere. nolite cedere neq̄. formidet̄ eos. q̄
an̄ d̄s ur̄ in medio ur̄. ē. 7 p̄ uob̄ t̄r aduersa
rios dimicabit. ut eruat uos de p̄dō. **D**ucts
q̄ p̄ singulas t̄mas audientē ceterū p̄lamū.
b̄. **Q**uē ē homo q̄ edificauit domū suā. ne

To the Calligraphers and Illuminators of Pre-Typographic Days

Reproduction of a manuscript leaf from a book possibly written and illuminated about 1425 in a monastery near Mainz. The book manuscripts of this monastery probably influenced Gutenberg in the design of his type face, plan of his pages, and decoration. This leaf, from the collection of Edmund G. Gress, is one of seven leaves obtained in Munich by Professor Otto F. Ege of the Cleveland School of Art

Reproduced by the WALKER ENGRAVING COMPANY, New York · Printed by NORMAN T. A. MUNDER & COMPANY, Baltimore

Contributed to the 1924 Craftsmen Number of The American Printer



Gutenberg

WE honor the man who gave the world a great craft, Typography; & a great book, the Latin Bible of forty-two lines. The craft, since those memorable times of the mid-Fifteenth Century, has trod the pathway of achievement in the companionship of the arts, sciences and professions.

Illustration by Joseph Sanford. Courtesy Everett Currier. Engraved by Archie Griffin, Reliance Reproduction Company, New York. Contributed to the 1924 Craftsmen Number of The American Printer by the U. T. A. School of Printing
Tol G. McGrew, Superintendent, Indianapolis.



JOHN GUTENBERG

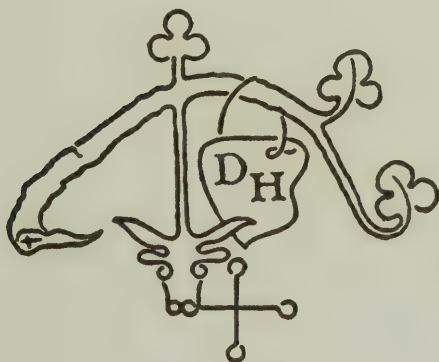
From a life-size portrait believed to have been painted shortly after Gutenberg's death. Engraved and printed in four colors and contributed to the 1924 Craftsmen Number of The American Printer by Zeese-Wilkinson Company, Inc., of Long Island City, N. Y.

To the Paper Makers of Early Times



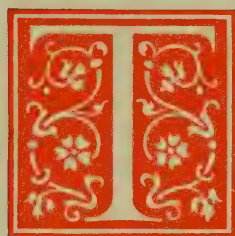
The methods used in making paper during the early centuries of the art are naturally vague after a lapse of over a thousand years. It is thought the Chinese originated the craft of papermaking as early as 123 B.C. and that the art was introduced into Samarkand and Bagdad in the eighth century, spreading to Europe three centuries later. First into Spain, then Italy, thence to France and the Netherlands. . . . There was comparatively little use for paper before the invention of printing from movable types, and with the ushering in of this art the craft of the papermaker had its real impetus. It was during the incunabula period that the fabrication of paper developed into a very notable industry, and present day interest in old papermaking dates rather from the infancy of printing than from its history at a more ancient time.

DARD HUNTER



Illustrations and copy from Dard Hunter's "Old Papermaking." Arrangement by Joseph Sinel. Typography by Howard N. King. Contributed to the 1924 Craftsmen Number of The American Printer by The York Printing Company, York, Pennsylvania

To Erhard Ratdolt of Venice, the Craft's first rule "twister," and the first printer in Italy to simulate the decoration of manuscript books through the medium of typography.



His master of early typography, whose work sparkles with black and white decorative design in the form of initials and borders, went from Augsburg to Venice about the beginning of the last quarter of the Fifteenth Century. His first book in Venice was a small quarto, a *Calendarium*. Other printers in Italy left blank spaces for initials, which illuminators afterward filled in, but Ratdolt desiring to make his books complete when they left his hands had his initials and borders designed and cut on wood and printed them simultaneously with his types. He was rated high for his type founding. Ratdolt printed a few editions of classics and canon law, but to a larger extent he printed and published books of an educational character, the most remarkable of which was his edition of Euclid's *Geometry*. This work contained more than four hundred wood engravings, and two hundred diagrams, in the making of which he bent rules to shape in the manner of our own rule "twisters." In 1486 Ratdolt returned to Augsburg and there printed a specimen sheet of all the types he had made. Ratdolt's name stands today among the elect.

B-5

Contributed
to the
1924 Craftsmen
Number of The
American Printer
by
William Green
New
York



William Caxton in Westminster Abbey and King Edward IV



THE GIUNTI

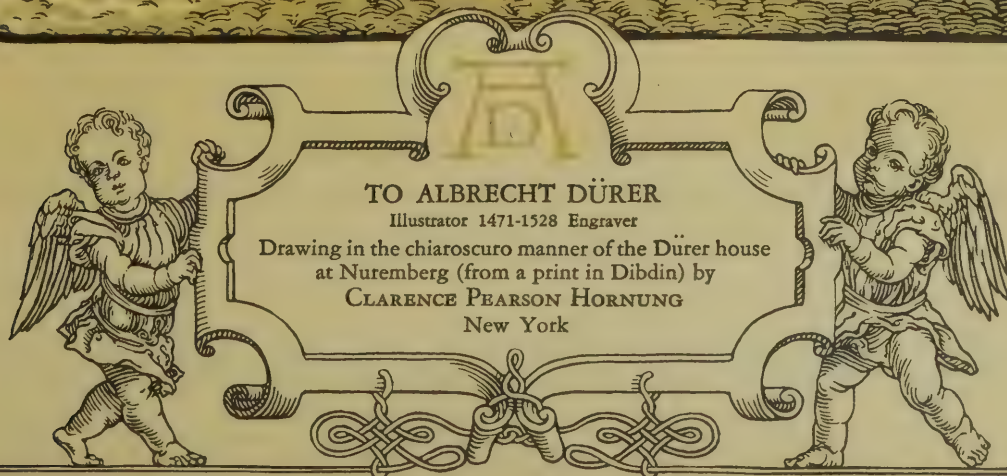
PRINTERS DURING THE EARLY CENTURIES OF THE CRAFT IN ITALIAN CITIES

THIS attractive emblem is the mark used by a family of celebrated printers which operated in the early centuries of the craft in Italy. Luc-Antonio Giunta is the Italian form of the name of the founder of the family. The Latin form of his name was *Lucas Antonius Junta*; the surname is sometimes written *de Giunta*, or *Zonta*. Luc-Antonio printed in Venice, his first known production being dated 1482. He must have lived to a good old age, since his name appears in the Colophon of a book dated 1537. A monument to his memory was erected in the Dominican Church of St. John and St. Paul in Venice. Philip Giunta, who was his brother, established his Press in Florence. An Italian biographer called Philip "the Coryphaeus [leader] of printers." Bernard and Thomas Giunta were sons of Luc-Antonio and succeeded him



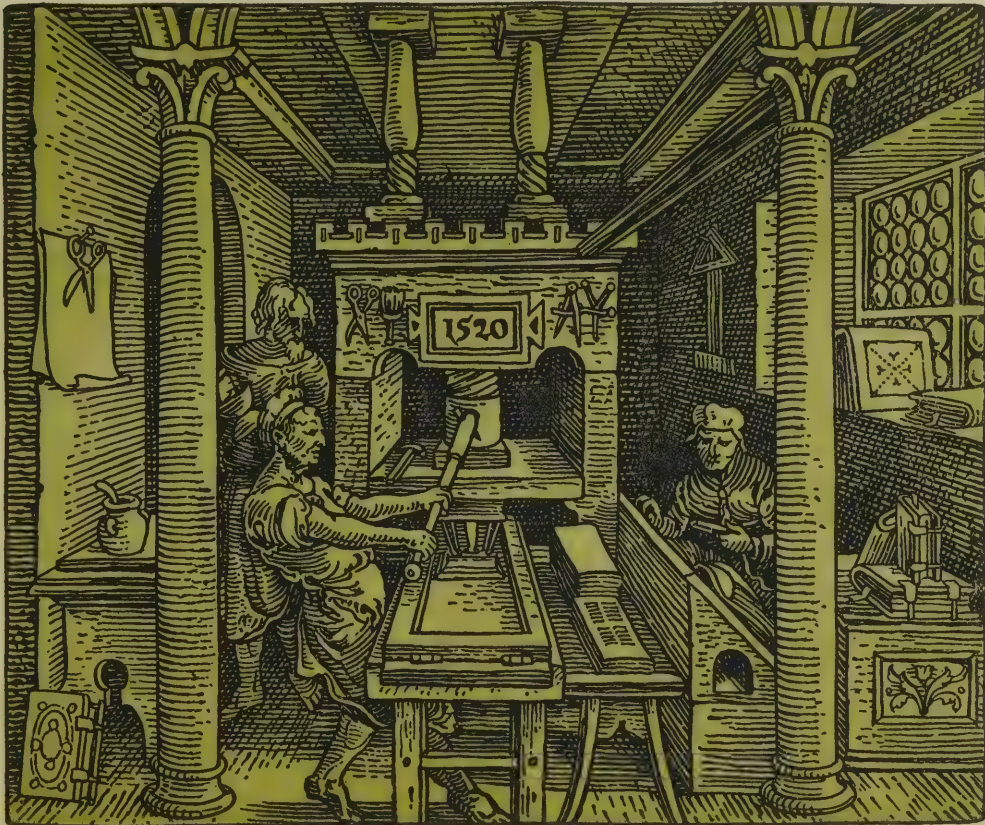
Venice, romantic city of early printing

Sketched and cut on wood by Frank H. Riley, 410 North Michigan Avenue, Chicago. Contributed to the 1924 Craftsmen Number of The American Printer by J. M. Bundscho, Inc., 58 East Washington Street and 10 East Pearson Street, Chicago



CPH

THE PRINT SHOP PRIMEVAL



BADIUS is widely known in printing lore for the reason that on the title page of a book printed by him at Paris, in 1510, was what is probably the first illustration of a typographic printing press. Jodocus Badius was a scholar, a Latin poet and a printer. He was born near Brussels. In 1495 he was a corrector of the press at Lyons, and in 1502 established in Paris a printing office that he called "Prelum Ascensianum." The illustration here is a drawing after a woodcut that appeared on a Badius book in 1520, and pictures the first woman compositor. A daughter of Badius married Robert Estienne. The books by Badius reveal this printer as one who was an honor to his craft.

SIMON DE COLINES

Printer of Beautiful Books



IN THE year 1520 a privilege for his first book was granted in Paris to a printer who was destined to have a great influence on the evolution of typography. This book bore the imprint of Henri Estienne but the permit was issued to Simon de Colines, who had married Henri Estienne's widow.

De Colines, maintaining the traditions of his predecessor, surrounded himself with learned men. Tory did decoration and illustration for many of his volumes. He discarded the Gothic punches and matrices, adopted pocket size formats and employed italic characters. He continued the education of the three sons of Henri Estienne, one of whom (the later famous Robert) brought much glory to printing and publishing. When Robert came of age, de Colines established a new printshop, "at the Sign of the Sun of Gold," where he continued until Fifteen Thirty-nine.



SIMON DE COLINES

This insert was designed by Carlton D. Ellinger, typography and presswork by Redfield-Kendrick-Odell Company, Inc. for the 1924 Craftsmen Number of The American Printer.

NEW YORK



ROBERT ESTIENNE

*"The most brilliant light in the early French
typographic firmament"*

FRIEND OF TORY AND GARAMOND, SON-IN-LAW OF BADIUS, STEPSON OF COLINES



Facsimile process reproduction in four color offset. Contributed to the 1924 Craftsmen Number of The American Printer by the Andrew H. Kellogg Company, New York. Print from the collection of the A. T. F. Typographic Library

THE DANCE OF DEATH

ENGRAVED BY MARY BYFIELD AFTER DESIGN BY HOLBEIN

*"He spares not Lazarus lying at the gate,
Nay, nor the Blind that stumbleth as he may;
Nay, the tired Ploughman,—at the sinking ray,—
In the last furrow,—feels an icy breath,
And knows a hand hath turned the team astray
There is no king more terrible than Death."*

IN SUDORE VULTUS TUI VESCERIS PANE TUO. Genesis I



THE PLOUGHMAN

IN THE 8TH CENTURY CLERICS like Alcuin of York exercised a tremendous influence in overcoming the antagonism between civilization & culture on one hand and military barbarism and unthinking ignorance on the other. In the great monasteries a degree of activity in every branch of letters was evident comparable only to the stimulus Universities later received from the *Fratres Minores*, but not paralleled until the Revival of Learning—that mighty intellectual movement in Western Europe that marked the close of the fifteenth century. With the spread of learning, some quicker method of increasing the production of books was necessary. As a first step to increased production, printing came, not printing of pages of text in movable types, but printing of engraved blocks of illustrations to supplement the work of the scribes. ¶ From prints of pictures to prints from blocks which occasionally bore engraved letters also, was a natural step, & the first person to whom the idea came that the text of these blocks might be composed of separate letters capable of rearrangement after each use for other texts, fixed the principle of the new art of typography. But even yet, the common people, denied the Scriptures, too poor to buy ms. books, too ignorant, perhaps, even to read them,

turned to the prints that were within their reach and understanding for the emblems that represented the visible symbols of their faith. ¶ A favorite subject for the wood-cutter in those days was the Dance of Death. To the ignorant these fearful pictures furnished complete evidence of the impartiality of the King of Terrors who drags from their places noble, or protesting priest, rich man, or beggar—irony that was easily within the appreciation of the illiterate. ¶ The celebrated Dance of Death which is generally ascribed to Hans Holbein was first published at Lyons in 1538. The block here shown was engraved in 1833 by Mary Byfield for Douce's Dance of Death, an honest attempt to repeat in the same material and by the same method, that is, in wood, Hans Lutzelburger's original and incomparable woodcuts of Hans Holbein's designs.

F · W · G ·



THIS LEAF ARRANGED BY FREDERIC W. GOUDY IN ITALIAN OLD STYLE TYPES
DESIGNED BY HIM FOR THE LANSTON MONOTYPE MACHINE COMPANY,
& SET BY BERTHA M. GOUDY AT THE VILLAGE PRESS, MARLBORO,
N. Y., CONTRIBUTED TO THE 1924 CRAFTSMAN NUMBER
OF THE AMERICAN PRINTER, BY PAUL OVERHAGE, INC.
TWO TWENTY-NINE WEST TWENTY-EIGHTH ST.,
NEW YORK CITY

TO THE BINDERS OF THE PRINTED BOOK



PERPETUATORS OF THE PRINTER'S CRAFT

Illustration from a playing card by Jost Ammon
Contributed to the 1924 Craftsmen Number of The American Printer
by Toby Rubovits Inc., Printers, Binders, Designers, Engravers
1501 West Congress Street, Chicago



CHRISTOPHORVS PLANTINVS
TVRONENSIS E. de Boulonnois fecit

THE HAPPINESS OF THIS WORLD

SONNET

by CHRISTOPHER PLANTIN

To have a cheerful, bright, and airy dwelling-place,
With garden, lawns, and climbing flowers sweet;
Fresh fruits, good wine, few children; there to meet
A quiet, faithful wife, whose love shines through her face.

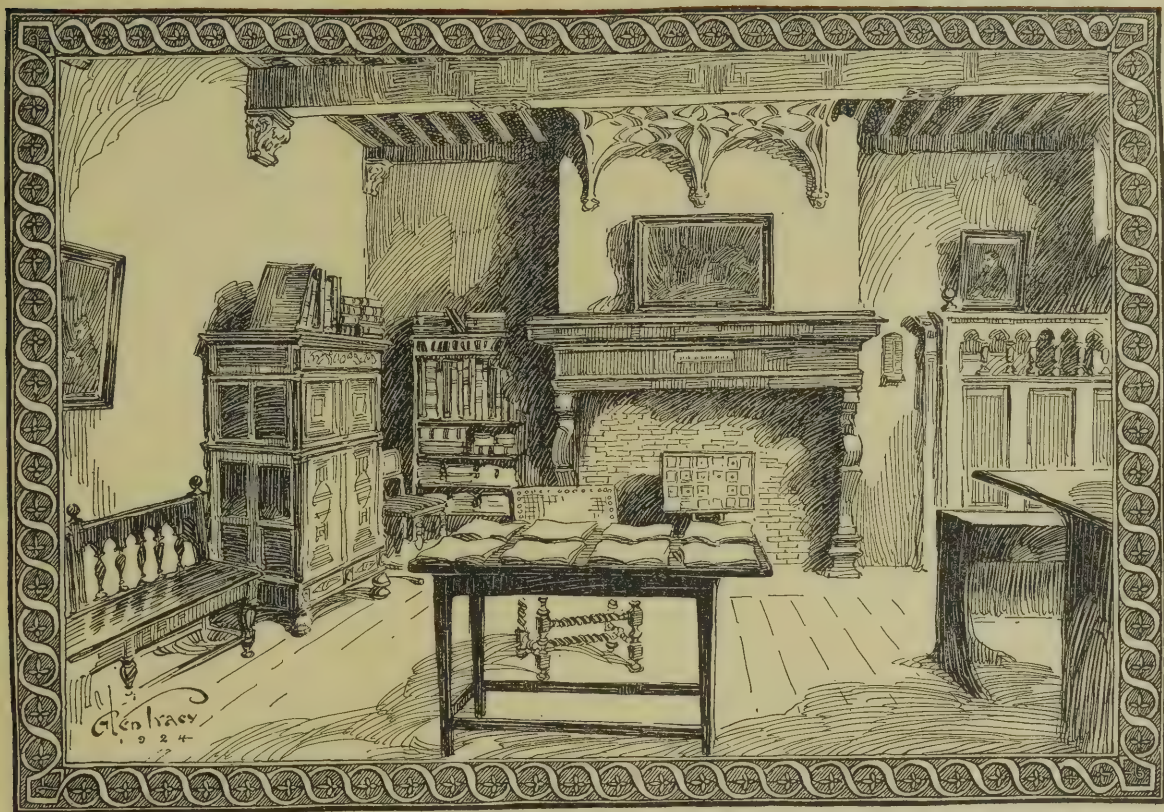
To have no debt, no lawyer's feud; no love but one,
And not too much to do with one's relations.
Be just, and be content. Nought but vexations
Arise from toadying the great, when all is done.

Live well and wisely, and for grace petition;
Indulge devotion to its full fruition;
Subdue your passions—that is the best condition.

Your mind untrammelled, and your heart in Faith;
While at your business give your prayers breath;
This is to rest at home, and calmly wait for death.

Translated by J. T. R. GIBBS

TO THE OLD TIME CORRECTORS OF THE PRESS , PROOFREADERS OF TODAY



ROOM OF THE CORRECTORS OF THE PRESS AT THE PLANTIN MUSEUM, ANTWERP



IF correctors of the press several stand out as having given particular care to the accuracy of their editions: Aldus, Froben, Robert Estienne, and Plantin. At the Aldine press there was an academy of learned men who served in the joint role of editors and correctors. Among them were Demetrius, Chalcondylas, Janus Lascaris, Marc Musure, Benedictus Tyrrenus, and Pietro Alcinio. At the press of Froben at Basel was a similar company, headed during one period by Erasmus who, in many ways, was the most eminent scholar of his day. Here we encounter the names of Sigismundus Gelenius, Marc Heiland, and Henricus Pantaleon. In a letter from Erasmus to Froben occurs this tribute: "The reputation of your printing office is such that a book need only be known to have been produced there to make it eagerly sought after by savants." In the typographic family of Robert Estienne it is said that Latin only was spoken. Numbered among his editors were Lud. Strebaeus, Gerard Leclerc, Adam Nodius, Andrew Guntterus, and his favorite who did important work on the editions of the Bible, Guillaume Fabritius. Christopher Plantin, before he established his own printing office at Antwerp, worked as a corrector

of the press at Lyons. At Antwerp he retained the services of many eminent scholars as editors and correctors; among them were Francois Hardouin, Victor Geselin, Theodore Pulman, Antoine Gheesdal, Juste Lipse, Cornelis Kiliaan and Francois Raphelenge. It is related of the latter that he came for a visit to the Plantin press, and found such enjoyment there in reading proofs, that he stayed on, in spite of the fact that he was expected at Cambridge, where he was to serve as professor of Greek in the University. To the memory of Cornelis Kiliaan, a distinguished philologist who read proof in the Plantin establishment for many years, a monument was later erected in his native town of Duffel. This was destroyed by the invader,

but at the instance of the committee arranging the celebration of the

fourth centenary of Plantin's birth, a new monu-

ment was erected and dedicated

on August 29, 1920.



QUOTED FROM "THE CORRECTORS OF THE PRESS," BY DOUGLAS C. McMURTRIE
ILLUSTRATION MADE FROM A PHOTOGRAPH BY GLEN TRACY. THE TYPOGRAPHY BY
L. A. BRAVERMAN. CONTRIBUTED TO THE NINETEEN TWENTY-FOUR CRAFTSMEN
NUMBER OF THE AMERICAN PRINTER BY THE PROCTER & COLLIER PRESS, CINCINNATI.

TO THE TYPEMAKERS AND PRINTERS OF HOLLAND IN THE EARLY DAYS OF THE PRINTING CRAFT

*Whose Type-faces and printed books are associated
with the Golden Age of Typography & The Graphic Arts*



~ Illustration from a book printed at Haarlem in the year 1628 ~

*Contributed to the 1924 Craftsmen Number of The American Printer by
The Longacre Press-Inc. 427 West 42nd Street, New York*



TO THE REVEREND JESSE GLOVER WHO IN THE YEAR 1638
DIED AT SEA WHILE BRINGING TO NEW ENGLAND WHAT PROVED
TO BE THE FIRST PRINTING PRESS IN THE UNITED STATES

*Designed by Guido and Lawrence Rosa. Contributed to the 1924 Craftsman Number of the American Printer by
ROGERS & COMPANY, CHICAGO AND NEW YORK*



*The Pittenhouse Paper Mill
Paper Mill Run, Wissahickon, Philadelphia*

D.
1924

*Drawn for the 1924 Craftsmen Number of THE AMERICAN PRINTER
by Harvey Hopkins Dunn and Printed by Edward Stern & Company*



*To Book Lovers
of High and Low Degree*

EGM

Decoration by Ethel G. Hoyle, New York

From a painting in the Louvre, Paris

*Plates engraved by the Trichromatic Engraving Company, New York
Contributed to the 1924 Craftsmen Number of The American Printer by
THE DU BOIS PRESS, A. Ford DuBois, President
Rochester, New York*



PIERRE SIMON

FOURNIER LE JEUNE

of Paris — Typefounder, 1712 — 1768

OF his ornaments and ornamented initials one may say that he touched nothing that he did not adorn—

D·B·UPDIKE~Printing Types~Vol. I. p259.



The Song of the French Printer

By CHARLES PONCY

Sur l'univers, maudit pour une pomme
L'erreur, la nuit régnaient, quant tout à
coup

Un astre éclos dans le cerveau
d'un homme

L'illumina d'un bout à l'autre bout.
Ce météore, aux quatre coins du monde
Fut salué d'enivrantes clameurs,
Depuis ce jour sa clarté nous inonde.
Gloire immortelle à l'art des imprimeurs!

Cet art divin, à la pensée humaine
Créa soudain de larges ailes d'or;
Puis, lui donnant l'infini pour domaine,
Rendit fécond son lumineux essor.
Grâces à lui, des travaux du génie
Le peuple aussi put goûter les primeurs
Et s'abreuver à leur source bénie.
Gloire immortelle à l'art des imprimeurs!

A ce soleil rouvrant ses deux prunelles.
La Vérité s'envola de son puits.
De liberté, de concorde éternelles
A tous les coeurs elle a parlé depuis.
Par notre voix, au passe qui s'écroule
Elle a crié: «Ton règne est fini: meurs!
Meurs: l'avenir devant tous se déroule.»
Gloire immortelle à l'art des imprimeurs!

Oui, gloire à l'art qui balaya la fange
Où croupissaient les peuples et les rois.
Gloire à ses fils, à la grande phalange
Qui fit jaillir des éclairs de ses doigts;
Leurs nobles rangs, qu'un saint amour
resserre,
Ont Béranger, le roi des gais rimeurs:
Ils ont Franklin, qui vainquit le
tonnerre,
Gloire immortelle à l'art des imprimeurs!

Amis, notre art c'est l'étoile des âmes,
C'est le levier qu'Archimède a rêvé;
Lorsque le monde a, sous l'assaut des lames,
Touché l'écueil, c'est lui qui l'a sauvé.
De cette nef qu'un bon vent favorise,
Dieu nous a faits pilotes et rameurs:
Guidons sa proue à la terre promise.
Gloire immortelle à l'art des imprimeurs!

From the "Bulletin Officiel."

OUR OWN LITTLE BOOK ROOM.

PRIVATE collections of books always existed, & these were the haunts of learning, the little glimmering hearths over which knowledge spread her cold fingers, in the darkest ages of the world.

It is a curious reflection, that the ordinary private person who collects objects of a modest luxury, has nothing about him so old as his books. If a wave of the rod made everything around him disappear that did not exist a century ago, he would suddenly find himself with one or two sticks of furniture, perhaps, but otherwise alone with his books. Let the work of another century pass, & certainly nothing but these little brown volumes would be left, so many caskets full of passion & tenderness, disappointed ambition, fruitless hope, self-torturing envy, conceit aware, in maddening lucid moments, of its own folly.

Perhaps the ideal library, after all, is a small one, where the books are most carefully selected & thoughtfully arranged in accordance with one central code of taste, & intended to be respectfully consulted at any moment by the master of their destinies.

Voltaire never made a more unfortunate observation than when he said that rare books were worth nothing, since, if they were worth anything, they would not be rare. We know better nowadays; we know how much there is in them which may appeal to only one man here and there, & yet to him with a voice like a clarion. There are books that have lain silent for a century, & then have spoken with the trumpet of a prophecy. We shall disdain nothing; we shall have a little criticism, a little anecdote, a little bibliography; & our old book shall go back to the shelves before it has had time to be tedious in its babbling.

EDMUND GOSSE.



Contributed to the 1924 Craftsmen Number of The American Printer
by Louis J. Rerra, Newark, New Jersey.

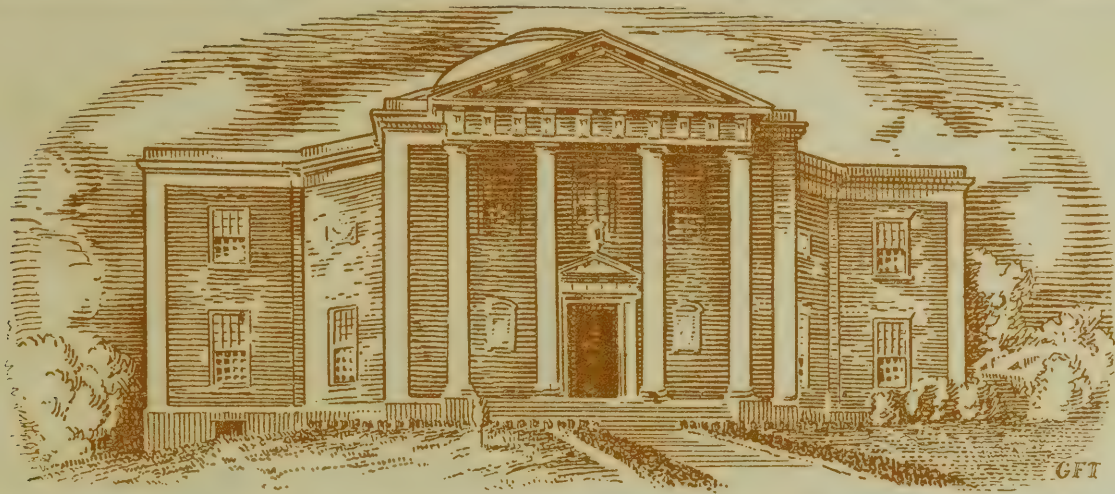


AND BOOKS! those miraculous memories of high thoughts and golden moods; those silver shells, tremulous with the wonderful secrets of the ocean of life; those love-letters that pass from hand to hand of a thousand lovers that never meet; those honey-combs of dreams; those orchards of knowledge; those still-beating hearts of the noble dead; those mysterious signals that beckon along the darksome pathways of the past; voices through which the myriad lisps of the earth find perfect speech; oracles through which its mysteries call like voices in moonlit woods; prisms of beauty; urns stored with all the sweets of all the summers of time; immortal nightingales that sing forever to the rose of life!

RICHARD LE GALLIENNE
from Thomas Mosher's "Amphora"

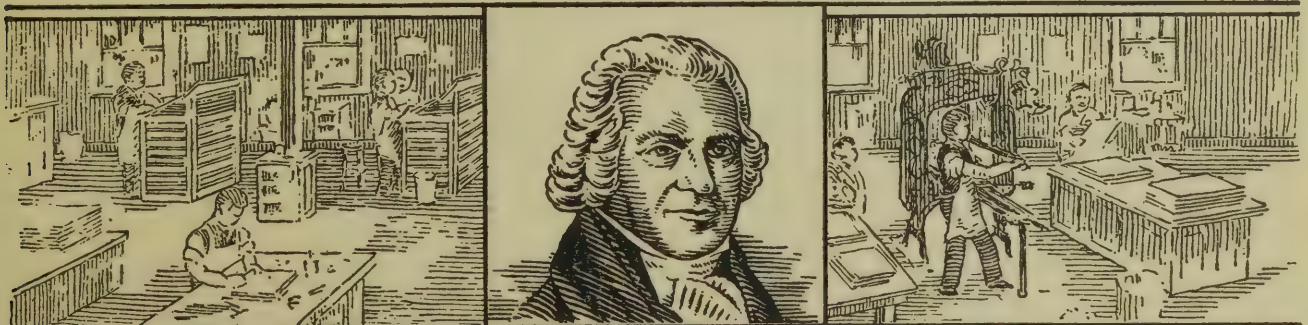


Isaiah Thomas, Printer



Home of the American Antiquarian Society, Worcester Mass., founded by Thomas

“PRINTING removed the veil which obscured the reason of man; it broke the chain that bound him to superstition. By multiplying copies of the labors of the learned, and dispersing those copies over the earth, even to its remotest regions, he was enabled to search after truth in religion, in philosophy, in politics; and, improvement in the mechanic arts.”



Born at Boston Massachusetts January 19, 1749, died April 4, 1831.

Designed by George F. Trenholm, Boston. Plates by Electro-Light Engraving Company, New York
Contributed to the 1924 Craftsmen Number of the *American Printer* by
The Davis Press, Inc., Worcester, Massachusetts



Carmel Mission, California

DEDICATED
TO THE CRAFTSMANSHIP
OF FATHER JUNIPERO SERRA
BUILDER OF MISSIONS
TEACHER

IN EARLY DAYS there came to California, Father Junipero Serra, a man of God, a fearless pioneer, a learned teacher, a craftsman. ¶ He brought the olive for peace. The soil was fertile, the seed grew strong and prospered under our smiling skies. By the skill of his craftsmanship, and help of those Indians whom he had trained, missions were built as outposts in a new-born land. His was the hand that planted the grape from which there sprang the vineyards on the sloping hills. ¶ He brought books to these far-off missions that he might teach men how to live as he had taught them how to build. Books always have and always will be in the knapsacks of the men who blaze the trails and mark the lines of new empires.

AS BOOKS must gauge the fullness of our own progress, we of the West ask you, THE CRAFT, to turn your thoughts to what we do beyond the Rockies and tell us if we've "carried on." If so we have, then come to us and help us do better.

CONTRIBUTED TO THE 1924 CRAFTSMAN NUMBER OF
THE AMERICAN PRINTER BY
FRANCIS TODHUNTER, ART DIRECTOR
H. K. MC CANN ADVERTISING AGENCY
AND
CARROLL T. HARRIS, VICE-PRESIDENT & TREASURER
MONOTYPE COMPOSITION COMPANY, SAN FRANCISCO



THE LOVE OF PRINTED THINGS

CLYDE B. MORGAN

Yes, I'm sort o' bookish,
Loving printed things,
Loving type and paper,
'Round which beauty
[clings.



Loving fine old woodcuts,
And a chapter head,
And a fine initial
With a touch of red.



Imprints of the masters,
Colophons so rare,
All reveal the craftsman,
And a world of care.



Type of grace and power,
Of a bygone age,
Tell their tales eternal
On the printed page.

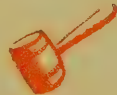
And I'll love them always—
Sort o' bookish, quite—
Revelling in these treasures,
Finding real delight.



But I'm so contented,
When I think of them,
I would rather have this love
Than a diadem.



Bookish! ah, 'tis truthful,
And I shall confess,
Nothing here on mother earth
Brings more happiness.



Type, initials, borders,
Paper, ink, divine,
What on earth is greater,
Than this love of mine?

THOMAS BEWICK · WOOD ENGRAVER



Birthplace of Thomas Bewick
Enlarged from Chatto

AT a time when the Nineteenth Century was just rounding the corner—that revolutionary “modern” century that brought with it the iron hand press, and the composition roller, and, later, those great inventions that have altered man’s manner of living and ways of thinking, Thomas Bewick, friend of William Bulmer, the printer, was engraving on wood in a picturesque little house in St. Nicholas’ Churchyard, at Newcastle, England.

He had just issued his noted “History of British Birds,” the woodcuts of which were to bring him fame.

Bewick’s knowledge of nature, so happily expressed in his wood engravings,

was obtained at his birthplace (pictured here), Cherry-burn, twelve miles west of his later home in Newcastle. Bewick, mistakenly known as “the rediscoverer of the long-lost art of engraving on wood,” during his seven years of apprenticeship at engraving did billheads and cuts for books. Later as a wood engraver “on his own” he received as much as nine shillings for a woodcut. He then became a partner of his former employer, Ralph Beilby, with his brother John Bewick as apprentice.

Born in 1753, he died in 1822, leaving behind him accomplishments in the graphic arts that have inspired the generations that followed.



To Typography

AND THE PERPETUATION OF ART, SCIENCE AND LITERATURE

From an engraving done by E. I. Roberts for the Encyclopaedia Londinensis, 1826.

Courtesy of A. T. F. Typographic Library, Jersey City.

Reproduced and contributed to the 1924 Craftsmen Number of The American Printer by
The Colorplate Engraving Company, 311 West Forty-third St., New York

The Song of the Printer

By THOMAS MACKELLAR

*P*ick and click
Goes the type in the stick,
As the printer stands at his case;
His eyes glance quick, and his fingers pick
The type at a rapid pace;
And one by one as the letters go,
Words are piled up steady and slow—
Steady and slow,
But still they grow.
And words of fire they soon will glow;
Wonderful words that without a sound
Traverse the earth to its utmost bound;
Words that shall make
The tyrant quake,
And the fetters of the oppressed shall break,
Words that can crumble an army's might,
Or treble its strength in a righteous fight,
Yet the type they look but leaden and dumb,
As he puts them in place with finger and thumb;
But the printer smiles,
And his work beguiles
By chanting a song as the letters he piles,
With pick and click,
Like the world's chronometer, tick! tick! tick!

O, where is the man with such simple tools
Can govern the world as I?
With a printing press, an iron stick,
And a little leaden die,
With paper of white, and ink of black,
I support the Right, and the Wrong attack.

Say, where is he, or who may he be,
That can rival the printer's power?
To no monarchs that live the wall doth he give,—
Their sway lasts only an hour;
While the printer still grows, and God only knows
When his might shall cease to tower.

To the printers of the Nineteenth Century who loved their craft



To the Spirit of the Eighteen-Nineties

Reproduction of a large poster, designed and cut on wood by WILL BRADLEY. ~ From the collection of HENRY LAWRENCE SPARKS. ~ Printed and contributed to the 1924 Craftsmen Number of THE AMERICAN PRINTER by the EDGAR C. RUWE COMPANY, INC., New York. ~ Engravings furnished by the STERLING ENGRAVING CO., New York.

Carl H. Heintzemann

1854-1909

AMERICAN MASTER PRINTER • ONE OF THE FOUNDERS OF THE BOSTON SOCIETY OF ARTS AND CRAFTS • A CHARTER MEMBER THE SOCIETY OF PRINTERS • ARTIST, MUSICIAN BOOK-LOVER AND BOOK-MAKER • A PIONEER IN THE DEVELOPMENT OF GOOD TYPOGRAPHY IN AMERICA



EVIDENCE of the high quality of the work of the Heintzemann Press, which was established in Boston in 1879, would be well illustrated in making a comparison of the fine work Mr. Heintzemann produced between the years 1890 and 1909, the year of

his death, and the best work coming from American presses to-day. Mr. Heintzemann loved to tell his business associates that he was "just a printer," because nothing came into his shop that did not receive his personal attention as to layout, color scheme, and selection of paper, and at this time he was doing some of the best book work, and some of the most attractive catalogues, then being printed in America. But collectors who were fortunate enough to lay aside examples of the typical work of the Press prize most highly many of the varieties of smaller work with a bold typographic style and a choice of color and paper that showed clearly the influence upon Mr. Heintzemann of the best German work produced during these years. And there can be no doubt that in turn the work of the Heintzemann Press had its influence on the typographic tendencies of the times in this country in the early nineties and throughout the years of the Morris Revival, and during the gradual upbuilding of a fine taste in bookmaking starting with the first books produced by Copeland and Day in Boston, with whom Mr. Heintzemann was closely associated.

Few printers anywhere were more versatile in their talents than Mr. Heintzemann. He printed hundreds of books in the field of fiction, which sold at retail in those days for \$1.00 and \$1.25, and there was a distinguishing typographic feature about every one of them; but at the same time there would be coming through his presses some fine privately printed volumes on hand-made paper, and books in sets of a more decorative character. Always chiefly interested in typography, but never tolerating for a moment the slightest deterioration in the quality of his presswork, Mr. Heintzemann became an expert in text-book composition when all school and college text-books were hand-set, and he built up a very fine business among school-book publishers throughout this country in the production of books requiring the use of foreign languages.

As an advertiser Mr. Heintzemann understood thoroughly the value of advertising his own business, and in applying the best advertising principles to the commercial printing he did for others. The bicycle catalogues he produced between 1893 and 1900 were as good, from the standpoint of advertising art, as the best automobile catalogues produced today, and the smallest commercial jobs that came to his hand he invested with an advertising quality of the highest order.

HE son of a schoolmaster who taught in Germany for fifty years, Mr. Heintzemann was a man of cultivated tastes. He was a great reader, a collector of rare and curious books, many relating to the graphic arts. He was a musician, played the piano well, and was a patron of all the musical art societies in Boston. He was born in Wildugen, Germany, in 1854, and with his brother came to America as a lad. He settled in Boston, became a printer's apprentice, and at the age of twenty-five set up the printing house under his own name, which he conducted until his death in 1909. His name stands out among the honored Americans who have well served the craft of printing.

CVLTVRE

By MATTHEW ARNOLD

OR if conduct is necessary (and there is nothing so necessary) culture is necessary.

And the poor require it as much as the rich; and at present their education, even when they get education, gives them hardly anything of it. Yet hardly less of it, perhaps, than the education of the rich gives to the rich. For when we say that culture is:

TO KNOW THE BEST THAT HAS BEEN THOUGHT AND SAID IN THE WORLD, we imply that, for culture, a system directly tending to this end is necessary in our reading. Now there is no such system yet present to guide the reading of the rich, any more than of the poor. Such a system is hardly even thought of; a man who wants it must make it for himself. And our reading being so without purpose as it is, nothing can be truer than what Butler says, that really, in general, no part of our time is more idly spent than the time spent in reading.

Still culture is indispensably necessary, and culture is reading; but reading with a purpose to guide it, and with system. He does a good work who does anything to help this; indeed, it is the one essential service to be rendered to education. And the plea that this or that man has no time for culture, will vanish as soon as we desire culture so much that we begin to examine seriously our present use of our time. It has often been said and cannot be said too often: Give to any man all the time that he now wastes, not only on his vices (when he has them), but on useless business, wearisome or deteriorating amusements, trivial letter-writing, random reading, and he will have plenty of time for culture.

"Die Zeit ist unendlich lang," says Goethe; and so it really is. Some of us waste all of it, most of us waste much; but all of us waste some.

SPECIMEN OF STUDENT'S WORK FROM THE LABORATORY PRESS, CARNEGIE INSTITUTE OF TECHNOLOGY
PITTSBURGH, PENNSYLVANIA

PORTER GARNETT, MASTER OF THE PRESS

Typographic Design, Lettered Heading and Initial, Composition and Presswork by LELAND M. HIRSCH

BERTRAM GROSVENOR GOODHUE—*Artist*

BERTRAM GROSVENOR GOODHUE, who died on the twenty-third of April, 1924, was recognized by Architects, the world over, as a master in his chosen profession; to those who love books he was a master of the Craft of Printing. A great artist is always a great artist, and Goodhue, even in his short lifetime (for he was only fifty-five) had established full title to true greatness; but it is not often in modern times that a man of notable achievement in one of the arts markedly influences the development of another. The breadth of his interest, his sensitiveness to beauty wherever he found it, is indeed more to be looked for among the artists of the middle ages with the whole spirit of which he was so deeply in sympathy.

No one who knows the story of American Printing during the past thirty years can question Goodhue's influence. In the early nineties in Boston and Cambridge, there was a group of young men interested in the movement then beginning in England and France toward more vigorous bookmaking. Goodhue was a leader in this group, and his skill in draughtsmanship, his knowledge of Gothic ornament, of manuscripts and early printed books, soon led to sketches that resulted in the printing of random pieces—such as the *Mahogany Tree* and the *Knight Errant* that were really notable bits of bookmaking.

Those were the days, too, of keen interest in Book Plates, and of these Goodhue designed many. His drawings were marvellously executed, often in exact size; the lettering, sometimes in a distinguished and masterful Roman, more often in a very beautiful blackletter, alone was enough to give him a high place; the borders, and often the central design, were rich in symbolism, and of great strength in composition. With the work of the young publishers he was closely in touch; and his influence in the excellent bookmaking of Messrs. Copeland and Day is clearly apparent.

The Kelmscott books, which began about that time to come to America, appealed strongly to the Mediæval note in Goodhue's nature, and some of his early initials and borders show the inspiration of the same originals which had influenced Morris. It was at this period that he designed for Mr. Updyke

Mr. Goodhue's
Death

His Early Interest
in Printing

Bookplates

The Merry Mount
Type

Folio I

BERTRAM GROSVENOR GOODHUE—*Artist*

the Merrymount Type, beautifully used in the Altar Book, for which, indeed, it was mainly intended.

One of the delights of Goodhue's work, like that of most great artists, was its constant freshness. Deeply immersed as he was in Mediævalism, everything to which he put his hand had a touch of Goodhue, a flavour of the Twentieth Century. The Cheltenham Type, for which he made the drawings, was a remarkable example of this quality. His problem was to give beauty and distinction to a fount of types which were to be read as words, not examined as individual letters. He was to break away from the traditions of proportion and shape; to avoid hair lines; to close up the space between letters; to lengthen the ascending and cut short the descending letters. All this he did, holding to limitations of proportion settled in advance, with a patient sympathy and understanding, a readiness to examine proofs and re-design letters, to meet and overcome seemingly insuperable difficulties, that was as remarkable as it was successful. The result was a fount which, properly used, has great dignity and beauty; and which even when badly handled, is so extraordinarily adapted to present-day needs, that it has become a part of the equipment of almost every printing office in the world.

In recent years, his architectural work became so important and so overburdening that it is amazing that he should have been able to give any time at all to bookmaking. Nevertheless, his interest in printing never flagged, but seemed to become more keen. As a member of the Publication Committee of the Grolier Club, he always had a fresh point of view to announce, a trenchant and vigorous way of announcing it, and ample reasons ready for its support.

FOR the work he did himself, and for the influence he exerted upon the work of others in the Graphic Arts, printing owes a great debt to the genius of Bertram Grosvenor Goodhue, *Artist*.

INGALLS KIMBALL

Cheltenham
Type

His Scholarly
Patience

The Grolier
Club



Cut on wood from life by Walter Walz Fawcett

TO THE MEMORY OF

BENJAMIN SHERBOW Typographer

He did his work, and it was an important work, simply and well, and without ostentation. This work has left its impress on the world. Sherbow belonged to that new race of printers who, without ever fingering the type, arranged it in forms of great simplicity. He produced printing that had legibility to the greatest possible degree. It also had beauty, the highest type of beauty in an applied art, the beauty of perfect adaptability to its purpose, beauty of structure, without applied ornament. He approached his problem with an open mind. He kept in mind the purpose and achieved that

purpose by simple, direct, obvious methods. When it was done it had that deceptive quality of looking easy to do. It made one think that it had been done in the only possible way. That is the finest art, but it is not easy to do. It is really the hardest thing in the world. In his short life Benjamin Sherbow accomplished a definite thing. He devised a few simple rules for the practice of typography that were at once logical and feasible. He will be remembered by many as a man who did what he found to do extremely well, and left the world decidedly better off for his having lived and worked in it.

EARNEST ELMO CALKINS

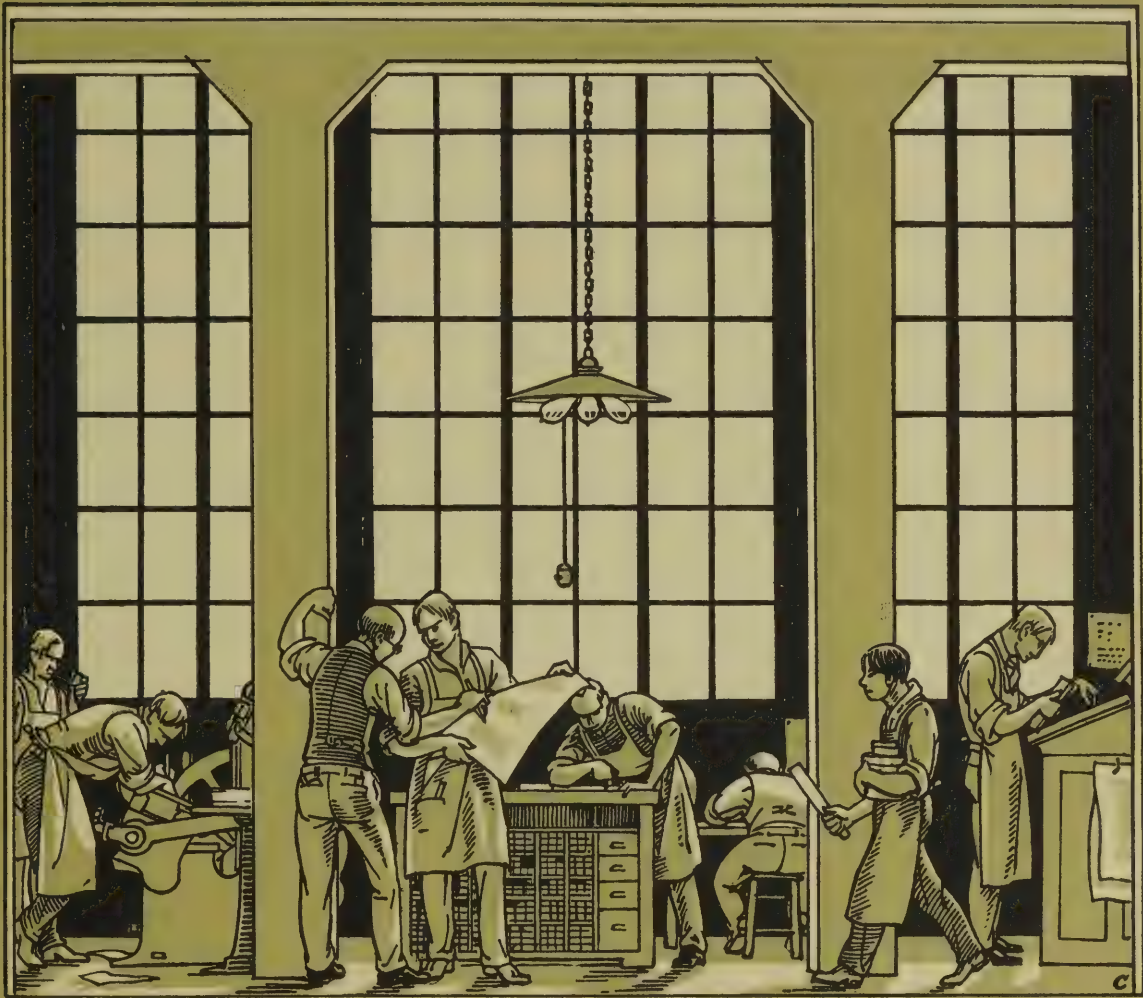


*To the memory of
Théophile Alexandre Steinlen
France's noted poster artist and illustrator.*

"Many artists, including myself, owe much of their interest in the drawing of cats to Steinlen. I feel it a privilege to dedicate these sketches of my own cat to the memory of this great artist and cat lover."—ADOLPH TREIDLER

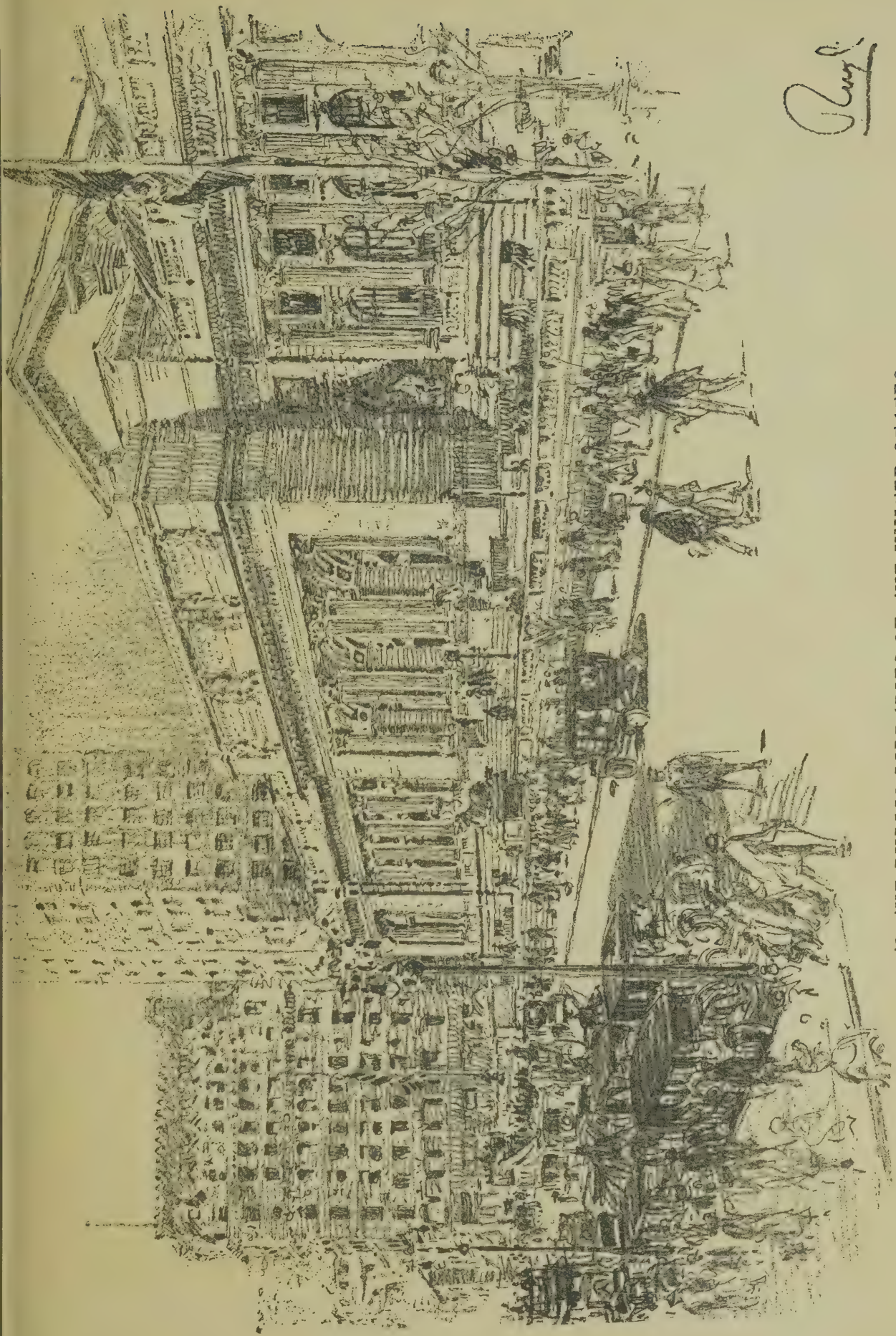
Contributed to the 1924 Craftsmen Number of The American Printer by
the Press of Clarence S. Nathan, Inc., 424 West Thirty-third Street, New York.

WHAT ARE CRAFTSMEN



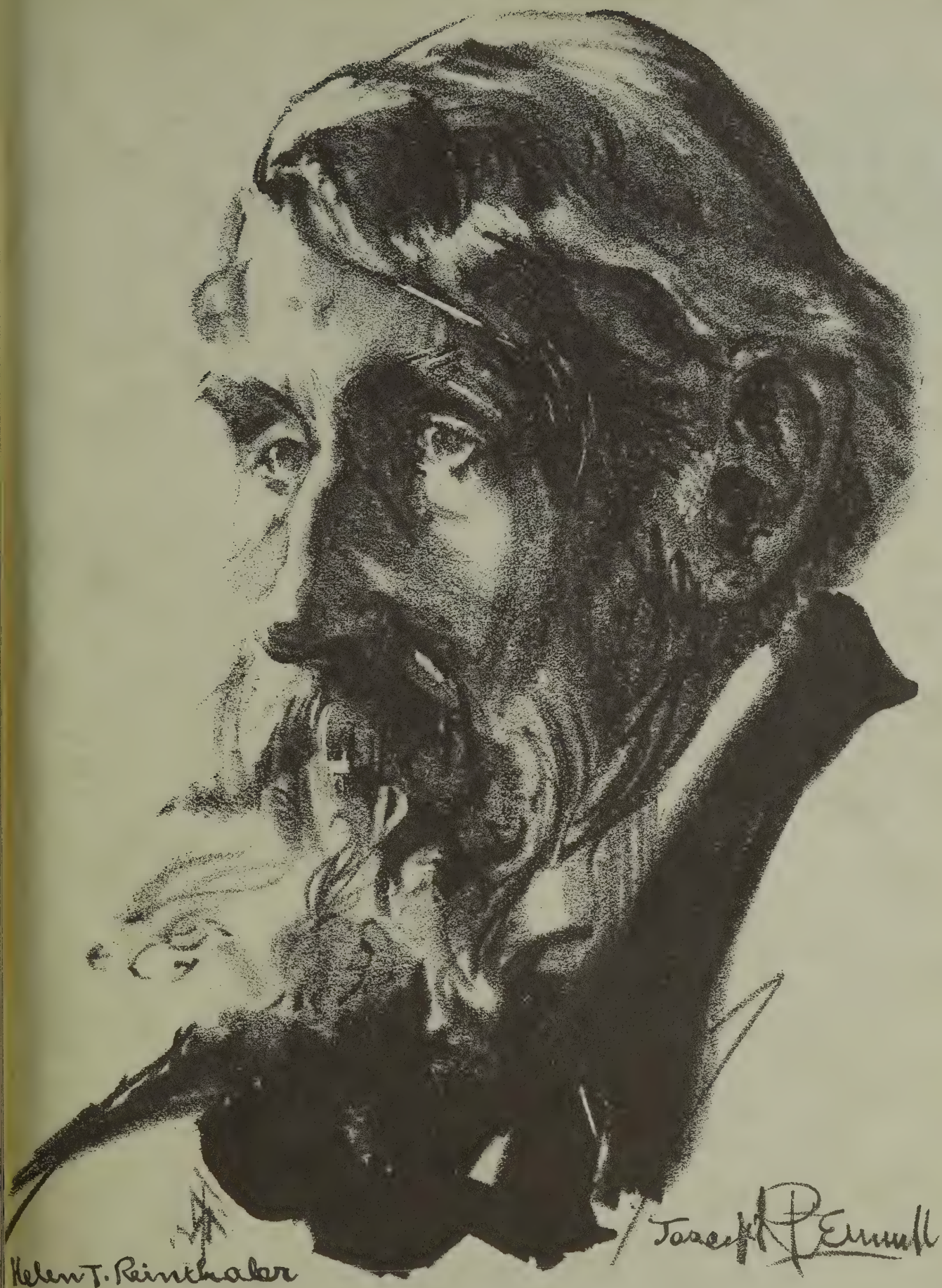
*Craftsmen are men
who cannot help doing whatever
is given them to do better than
others think worth while*

The *Design* of this insert for the Craftsmen Number of THE AMERICAN PRINTER is contributed by T. M. CLELAND and the *Printing* by the PYNSON PRINTERS, INC., N.Y.



TO THE PUBLIC LIBRARIES OF THE UNITED STATES
WHICH BY THEIR DISPLAY OF BOOKS AND GRAPHIC ARTS EXHIBITS HAVE CULTIVATED
A TASTE FOR BETTER THINGS IN PRINTING

DRAWING BY LOUIS H. RUYLL.
ENGRAVED BY POWERS REPRODUCTION CORPORATION.
PRINTED AT THE SHOP OF WILLIAM EDWIN RUDGE, MOUNT VERNON, NEW YORK.



Portrait of Joseph Pennell drawn from life directly on the stone by Helen T. Reinthaler of Mr. Pennell's class in etchings and lithography at the Art Students' League, New York. Contributed to the 1924 Craftsmen Number of The American Printer by Heywood, Strasser & Voigt Lithograph Co., R. R. Heywood, President.



To the
YOUNG PEOPLE OF OUR PUBLIC SCHOOLS
who are experiencing
THE ROMANCE OF PRINTING
and learning of the great history and
traditions of our craft

Illustration by JOSEPH SANFORD, courtesy of EVERETT CURRIER
Engravings by GATCHEL & MANNING, INC.

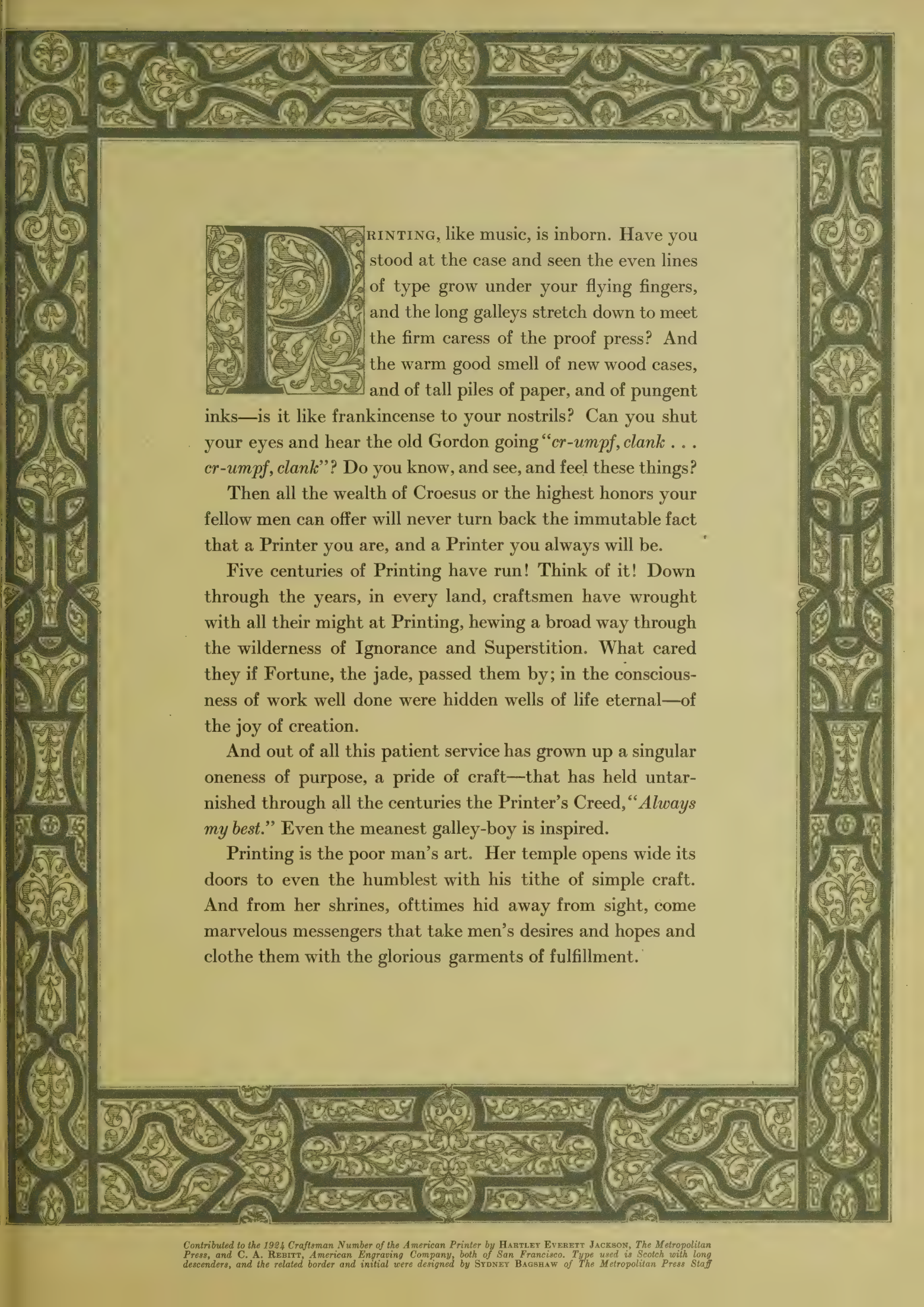
Contributed to the 1924 CRAFTSMEN NUMBER of the AMERICAN PRINTER by the Vocational Printing Class
Public School No. 24, Jersey City, N. J., HARRY W. OSGOOD, Instructor

IDEALS IN PRINTING REFLECT PAST ACHIEVEMENTS
PRESENT ASPIRATIONS AND FUTURE HOPES



They are like the peaks of a towering mountain, at the base of which some have started to ascend its heights. Slowly going up, they first learn the rudiments of the craft. Proceeding higher, they comprehend the pleasures that come from beautifully printed pages and then do some of the things that come from love and understanding of one's work. And while it is true that only a few attain the peaks, others reach points beyond the attainments of those who have not tried. ¶ All through the ages achievements can be traced to ideals, for they are the spiritual forces that give to one's work a subtle animation and a precious quality which elevate it to a peak of worthy accomplishment. ¶ The substantial pages of John Gutenberg; the scholarship and classic taste of Nicholas Jenson and Aldus Manutius; the grace and refinement of Geofroy Tory and Claude Garamond; the distinction of John Baptist Bodoni; and the creative craftsmanship of William Morris! These are the ideals that are being awakened from a period of slumber by the present-day masters of illustration, decoration, and typography. ¶ And so ideals in printing move along from one century to another; even now distant vistas reveal the finer things yet to come.

PLANNED AND CONTRIBUTED TO
THE 1924 CRAFTSMAN NUMBER OF THE AMERICAN PRINTER
BY GUSTAVE EVALD HULT · NEW YORK CITY
DECORATION BY L · H · APPLETON



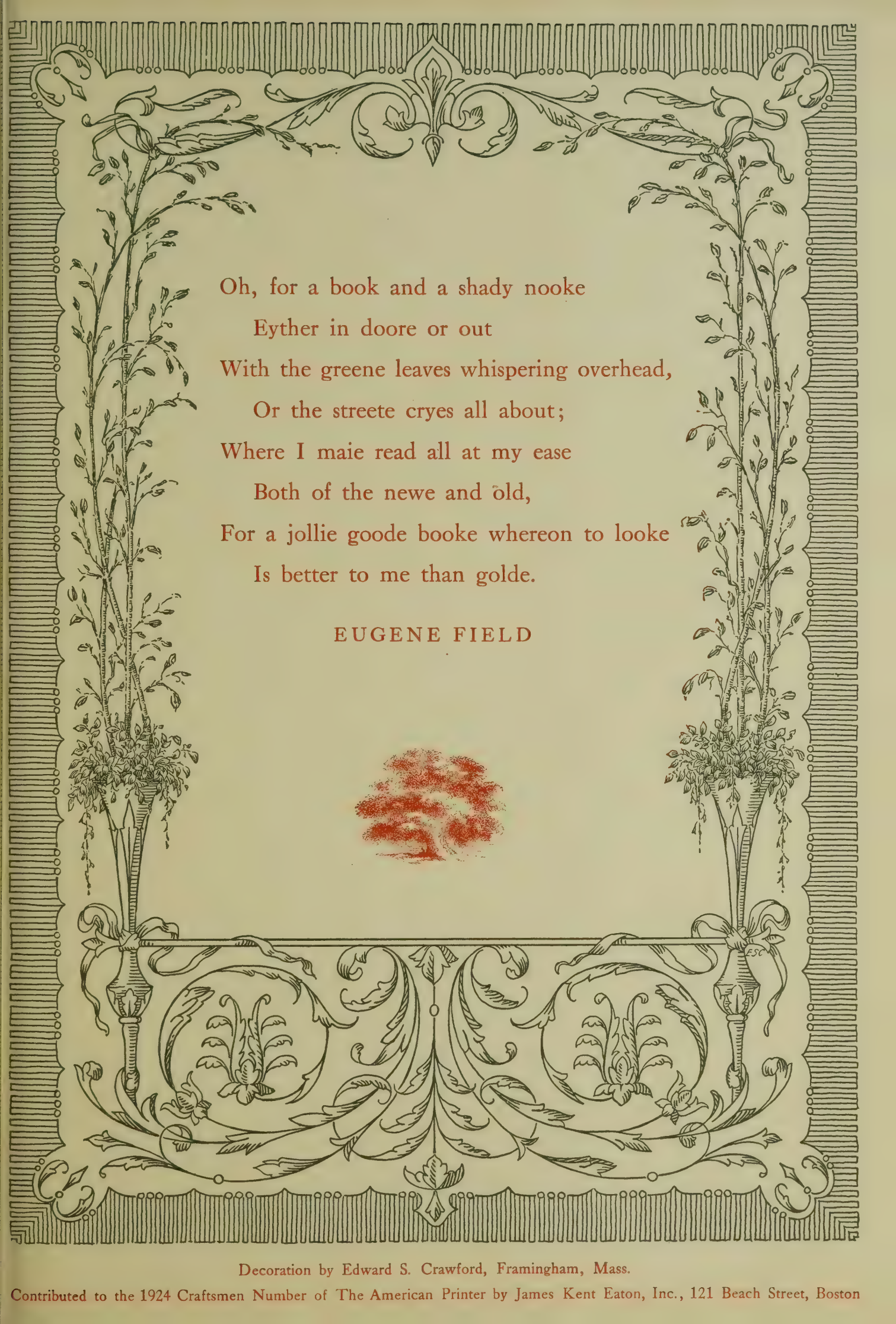
PRINTING, like music, is inborn. Have you stood at the case and seen the even lines of type grow under your flying fingers, and the long galleys stretch down to meet the firm caress of the proof press? And the warm good smell of new wood cases, and of tall piles of paper, and of pungent inks—is it like frankincense to your nostrils? Can you shut your eyes and hear the old Gordon going “*cr-umpf, clank . . . cr-umpf, clank*”? Do you know, and see, and feel these things?

Then all the wealth of Croesus or the highest honors your fellow men can offer will never turn back the immutable fact that a Printer you are, and a Printer you always will be.

Five centuries of Printing have run! Think of it! Down through the years, in every land, craftsmen have wrought with all their might at Printing, hewing a broad way through the wilderness of Ignorance and Superstition. What cared they if Fortune, the jade, passed them by; in the consciousness of work well done were hidden wells of life eternal—of the joy of creation.

And out of all this patient service has grown up a singular oneness of purpose, a pride of craft—that has held untarnished through all the centuries the Printer’s Creed, “*Always my best.*” Even the meanest galley-boy is inspired.

Printing is the poor man’s art. Her temple opens wide its doors to even the humblest with his tithe of simple craft. And from her shrines, oftentimes hid away from sight, come marvelous messengers that take men’s desires and hopes and clothe them with the glorious garments of fulfillment.



Oh, for a book and a shady nooke
Eyther in doore or out
With the greene leaves whispering overhead,
Or the streete cryes all about;
Where I maie read all at my ease
Both of the newe and òld,
For a jollie goode booke whereon to looke
Is better to me than golde.

EUGENE FIELD



Decoration by Edward S. Crawford, Framingham, Mass.

Contributed to the 1924 Craftsmen Number of The American Printer by James Kent Eaton, Inc., 121 Beach Street, Boston

TRUTH
ADORNED



Written by the late Herbert Arthur, of San Francisco,
writer of advertising and lover of books and printing;
contributed to Craftsmen Number of *American Printer*
as a stimulus to the better co-ordination of Advertising
and Craftsmanship in Printing. ¶ Decorative motifs by
Floyd R. Hildebrand, artist; typography and printing
by Haywood H. Hunt and Robert P. Saxton, craftsmen
with The Kennedy-ten Bosch Company; all located in
San Francisco, world-center of Good Printing



THE MASTER *Of The Word Is* *The Master* OF THE WORLD

LIKE dazzling drifts of eternal snow, fall the sheaves of sheets from countless fleets of restless presses fed by the Genii of Advertising. ¶ But for them, the Guild of Gutenberg would have remained rich in reverence, though poor in revenue. Advertising has swelled the word's whisper into the cannon's crescendo that thunders 'round the earth. When twilight lets her curtain down and pins it with a star, Advertising rides the presses, crop in fist and spur in flank, with the right-of-way of the King's Messenger. ¶ Advertising has rouged the face of type and turned it coquettish with color as the damask cheek of My Ladye Fayre. The need of speed has made Advertising scratch the match for the flash of invention to blaze the path to shorter paths. Advertising has reformed and refined alike printing types and types of printers, setting up fresh standards in setting up and, then, upsetting them for later and greater. ¶ The guildsman, through Advertising, has gained new homage and honor for his olden calling which goes back to the cockcrow of culture and which will go on "till the sun grows cold and the leaves of the Judgment Book unfold", because the Master of the Word is the Master of the World.

IN A LONG experience in dealing with advertisers and advertising we have done some very good work—and some very bad.

Where we have done our best we have so uniformly found one condition that that condition is now the most important consideration to us in judging the probability of satisfactorily serving a new client.

We have found that our best work results when we are permitted to give our time and thought to the advertising instead of to the advertiser and his state of mind.

You might put it this way—that we are interested in advertisers who consider their advertising our chief problem, rather than those advertisers, who, consciously or unconsciously, cause us to consider them our chief problem.

CALKINS & HOLDEN, INC., 247 PARK AVENUE, NEW YORK



*Substitute the word PRINTING for advertising and the same problem is
continually before the printer who wants to
produce good work.*



TO THE PRINTING CRAFTSMEN NOW UNKNOWN

Quietly performing the everyday stint of their chosen task with love and
veneration for the traditions of their craft:

Conscientiously disregarding discouragement and untoward conditions:

Open-minded and alert to new impressions, new ideas:

Uniting the boldness and the vision of the explorer with the humility and
earnestness of the scholar:

Doing their best cheerily and by their example encouraging others to lend a
hand in the great work of making the printed sheet more beautiful
and, to the extent of the influence it exerts, helping to make the
world a happier place to live in.

THE AMERICAN PRINTER

ESTABLISHED 1885

The Business Paper of the American Printing Industry

published twice a month, on the fifth and twentieth, by the

Oswald Publishing Company

243 West Thirty-ninth Street, New York

Entered as second-class matter, November 12, 1915, at the Post Office at New York, N. Y.,
under the Act of Congress of March 3, 1879

JOHN CLYDE OSWALD EDMUND G. GRESS
Editors

With The American Printer have been consolidated
The Printing Trade News
The Master Printer
The Chicago Printer
The Western Printer
The International Printer

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tions, \$5.00 per year



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Associated Advertising Clubs of the World, New York State Press Association,
National Society for Vocational Education, Graphic Arts Mutual Fire Insurance
Company, Audit Bureau of Circulations

New York, August 5, 1924

DECORATION

Until a few years ago there was a dearth of inspirational material on the subject of printing and the graphic arts suitable for framing as wall decorations for printing offices, schools and libraries. With this fifth annual feature number of THE AMERICAN PRINTER there have been added about 200 prints or inserts, most of which are fitting subjects for wall decoration.

In this 1924 Craftsmen Number the inserts have been arranged chronologically, and give a continuous story, century by century, of the development of printing. The present fine collection of inserts could be augmented by selections from previous annual numbers, to make the illustrated story more complete. As instances: Bruce Rogers' typographic arrangement of the "Pilgrim Compact," in the December, 1920, number (because two of the leading pilgrims, Brewster and Winslow, were printers) could be dated "1620" and placed after the Glover insert.

From the July 5, 1921, number of THE AMERICAN PRINTER the following historical inserts could be selected, dated and placed at the proper point: Grolier in the house of Aldus, 1512; Italian Renaissance

woodcuts, 1490; Claude Garamond, 1530; William Caslon, 1730; Theodore Low DeVinne, 1900; Willem Janszoon Blaeu, 1621; Aldus Manutius, 1501; William Morris, 1893; Daniel Elzevir, 1645; William Caxton, 1476.

From the August 20, 1922, number of THE AMERICAN PRINTER, Richard Pynson, 1492; Note by William Morris, 1894; the Book of Kells, 500.

From the January 20, 1923, number: Franklin in Watt's printing office, London, 1726; Franklin and Baskerville, 1760; New England Courant, 1723; Franklin made books, 1740; Franklin as a newsboy, 1720; B. Franklin, printer, 1735.

Only a few have been mentioned; others could be included.

The use of these inspirational leaves for wall decoration is practically international. John R. Riddell, principal of the London County Council School of Printing, has the corner back of his desk decorated with some of the subjects and calls it "The craftsmen's corner." Many other printing schools in America and Europe have the prints on display. Several American printing offices have the inserts framed and placed on the walls of their workrooms. At lunch time the journeymen printers gather and discuss the prints and the personages and events connected with them. One printing office has covered the glass panels of the office partitions with compo-board, each panel being finished off with unpainted moulding. The inserts are framed in narrow black moulding with glass and placed in groups of four or six on the panels.

MODERNISTS

Typography and design as revealed by the exhibit in this number of THE AMERICAN PRINTER is undergoing a refining process and an orderly reassembling of ideas and purposes. The result of all this will be that in a few years the craft will be re-established on a sure foundation of good design and fine types. Then as a natural sequence there will be an advance toward more originality in typography and there will be less dependence upon the designs and arrangements of the great typographers of the first three centuries of the art.

Already there is a straining against what are claimed to be the shackles of tradition. J. M. Bowles in his article in this number presents the case of the modernists. He finds that the artists who work in the newer spirit lack types that blend with what they are trying to do. Some of these artists are diving into the type founders' books of the nineteenth century and bringing to the surface the rather likeable fat and bold modern types, and some of them are hauling out from under the tents of typographic "side shows" some of the monstrosities—condensed and extended and otherwise crippled typefaces—that were paraded on the printed page fifty and seventy-five years ago. If the modern illustrator and designer wants fresher types to go with his creations, why not design types that are well formed?

Of course, we should keep in mind that the Roman type face is not the only model, and that there are Russian, Chinese, Egyptian and Indian alphabets as well as the classic capitals of the Trajan column.

NEWS OF THE PRINTING TRADE

Featuring in this issue the Printing House Craftsmen's Convention and Exposition to be held in Milwaukee, August 18 to 23

AUGUST 5 1924

EARL H. EMMONS, News Editor

Story of the Printing House Craftsmen Movement Since its Beginning

WHEN Melvin O. Menaige, away back in 1909, arose and gave forth his idea regarding the formation of a club of foremen and superintendents in the printing business it was an opening gun destined to be heard around the world. Following his suggestion, Mr. Menaige held many social conferences with prominent executives of New York and after a series of such chats over the coffee—and sometimes other—cups, it was finally arranged to hold a meeting of those interested, and the first call was issued.

This first meeting was at the Broadway Central Hotel, the evening of September 2, 1909, and was in the nature of an informal dinner, during which the proposed organization of printing house foremen and superintendents was gone into thoroughly. It was agreed to form a body, which would meet monthly for the purpose of becoming acquainted, eliminating unfriendly rivalry and discussing matters of technical interest.

A general working plan was decided upon and a slate of officers suggested. Mr. Menaige, who might be termed the father of the movement, was not eligible, inasmuch as he had ceased being a printing house executive and was engaged in the supply business.

First Officers of First Club

The first officers thus chosen, and later elected, were as follows: President, John C. Morrison; vice-president, Floyd Wilder; treasurer, Walter Carroll. At a later meeting the name, Club of Printing House Craftsmen, was adopted, and when the charter was closed the list showed 94 members. The general purpose of the club was laid out and it was decided to adopt some sort of official emblem or insignia, by which the organization might be known. A committee was appointed of which Thad S. Walling was chairman, and after much discussion and research the device used by Fust and Schoeffer was chosen. Mr. Walling had a border drawn around the emblem, but otherwise it is an exact reproduction of the ancient imprint. As other clubs were formed they, too, adopted the insignia, with the result that it has now become, in all probability, the best-known device representing any organization in the printing trade.

After the officers of the New York Club had finished the routine work, such as the preparing of rules, by-laws, a constitution, membership and mailing lists and the other necessary detail, they began a campaign to increase the membership. This work was most successfully done and in a short time the monthly meetings had taken on a characteristic form which proved so satisfactory that the general plan continues to be followed, not only by the New York body, but by practically all of the clubs since formed.

The plan of the meetings includes a dinner, during which entertainment is furnished, following which there is

heard a speaker of prominence, usually an authority in some line of work—and then comes a rough and tumble discussion, sometimes of shop problems, and frequently of the speaker and his subject. One thing which always may be depended upon at a craftsmen meeting is enthusiasm. No affair is dull and the



Harvey H. Weber of Buffalo, president of International Association of Printing House Craftsmen

members being accustomed to stating their views during working hours have no hesitancy about speaking right up in meetings, all of which is conducive to highly interesting and entertaining affairs, during which there always are many points of value brought forth.

Before long the Craftsmen idea in New York began to arouse curiosity and executives from other cities commenced to drop in to see what all the noise was about. The visitors came, saw, heard and pronounced it good, and they returned home with a desire to go forth and do likewise. As a result of this the Philadelphia Club came into being the following year.

Chicago take a chance

The executives of Chicago caught the germ in 1911 and broke out with an organization in that city. Boston succumbed the following year and the next saw the Connecticut Valley boys in line. Baltimore followed suit in 1914, Cincinnati in 1916 and Washington trailed along in 1919.

For several years there had been intermittent talk of an International Association, made up of the locals, but nothing definite came of the idea until 1919, at which time the Philadelphia outfit, through the efforts of Perry Long, took the bit in its teeth and sent notices to all of the locals, inviting representatives to a conference for the purpose of discussing such a movement.

The International is Formed

Every club accepted and the delegates met at the Hotel Bingham in Philadel-

phia, September 13 and 14, 1919. Many of the delegates came with cards up their sleeves and the Philadelphians had a whole deck in reserve, so that the result was assured before the conference started. Most all of those attending the affair had been thinking of such a move and nearly all of them had definite plans, and it was only necessary to lay the hands on the table and shuffle out the most logical *modus operandi*. Thus things moved quickly and the outcome of the conference was the actual formation of the International Association, the election of officers, adoption of rules and regulations and the decision to hold a convention the next year.

During the next few months a small number of additional clubs was formed and then came the first annual convention in Washington. From that time on the Craftsmen movement became epidemic, with the result that the nucleus of a dozen or so clubs, formed in about the same number of years, has now taken on additions, bringing the total to forty-five. The first ten years were by far the hardest.

International elects officers

The officers elected to head the International were as follows: President, Perry R. Long of Philadelphia; first vice-president, John Kyle of Chicago; second vice-president, William R. Goodheart of Chicago; secretary, L. M. Augustine of Baltimore; treasurer, John J. Deviny of Washington.

The Washington convention was held August 21, 22 and 23, 1920, and it served to settle definitely all doubt as to the permanency of such a body. An exhibit of printed specimens and some machinery was a feature of the affair, and this was a germ which since has borne fruit to almost unbelievable proportions. Comparatively, the Washington convention was a small affair, but its value was great. It established precedents and brought out basic plans and ideas the worth of which can be estimated only by the size and success of succeeding conventions and shows.

Chicago starts show idea

The second annual convention of the International Association, in connection with which was held the first annual graphic arts exposition, took place in Chicago, July 25, 26 and 27, 1921, with the great Coliseum as the center of activities.

This session proved the value of the basic work of the Washington affair, and the country was astonished to see what could be done in the way of putting on a really great printing show, with proper time and thought, backed by a bit of experience.

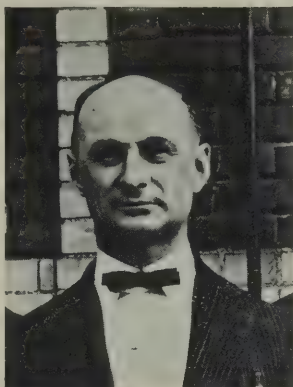
The Chicago convention and exposition was not only a great accomplishment, but a huge success in every way. It was attended by approximately 60,000



William A. Renkel
of New York
first vice-president



George A. Faber
of Milwaukee
second vice-president



James T. Monahan
of Des Moines
treasurer



L. M. Augustine
of Baltimore
secretary

Officers of the International Association of Printing House Craftsmen

Craftsmen, employing printers and visitors from the allied trades. A vast amount of business was transacted, new clubs were formed, great plans for promotion were started, more than a hundred supply houses were represented by exhibits of printers' equipment, and the display of printed matter was of exceptionally fine quality and educational interest.

The big show in Boston

August 28 to September 2, 1922, was the date of the Boston Convention and Exposition, and the scene of the affair was the immense Mechanics' Building. The exposition was opened by Calvin Coolidge, then vice-president. Nearly every supply house in the trade had a booth at this show, there being more than 200 exhibitors.

The attendance during the week was 150,000, and this great body of visitors found on display practically every kind of machine, tool and device used in the printing trade, besides an immense collection of supplies, machines and works of historic interest and an elaborate exhibit of the best specimens of modern printing obtainable.

Visitors were present from most of the civilized countries, and the entertainment program was an important feature of the week.

John J. Deviny of Washington was elected president of the International Association, and Buffalo, N. Y., was picked as the next convention city.

Business meeting in Buffalo

The Buffalo convention last year was just a convention, with no show attached.

It was held August 30 to September 1, with headquarters at the Hotel Statler. More than 200 delegates attended, besides many friends, relatives and visitors from the trade.

The entertainment program included a trip to the Roycroft Shops at East Aurora and a visit to Niagara Falls.

The most important action taken during the business sessions was the election of officers which resulted in Harvey H. Weber of Buffalo being chosen president.

Milwaukee was picked as the next convention city, which brings the story up to the present.

The meeting in Milwaukee

The meeting this year is the fifth annual convention, and the exposition held in conjunction with it will be the third show held by the Craftsmen. The scene will be the Milwaukee Auditorium, one of the finest buildings of its kind in the country, and all indications are that this affair will excel previous shows.

Milwaukee—August 18 to 23.

Let's Go!

Promoter Joins Craftsmen

Considerable elation is felt at the headquarters of the Milwaukee Graphic Arts Exposition, Inc., over the announcement that Frank Cleveland, widely known through his activities as convention secretary of the Milwaukee Association of Commerce, has resigned the latter position to devote himself entirely to the promotion of the Craftsmen's convention and exposition, which is to be held at the Milwaukee Auditorium, August 18 to 23.

Mr. Cleveland is a recognized figure in convention work, having been instrumental in securing some of the largest gatherings ever held in the city, for Milwaukee. It was largely through his efforts that the Associated Advertising Clubs of the World met at Milwaukee in 1922. He also sponsored the National Shoe Retailers and the Grand Army of the Republic conventions held in the Wisconsin metropolis. His affiliation with the Graphic Arts Exposition and the Craftsmen's Convention is an example of the local interest created by the coming joint events.

Chicago Plans Annual Picnic

"Keep this date open—August 16," says Axel L. Jensen and William Bentley, president and secretary of the Chicago Club. It's the third Saturday in August, and the weather man has already promised to do all he could to keep the sky clear of rain. On that date the Chicago Club will go forth from the Windy City to a shady nook, Ehrhardt's Grove at Park Ridge, Ill., for the annual outing and basket picnic.

Exhibit of Printing at Wembley

The Federation of Master Printers of Great Britain has arranged for an exhibition of printing to be held at the exposition building of the Palace of Arts, at Wembley, and a considerable number of examples of the best work of British printers has already been got together. The exhibit will be shown for a month, having opened July 14.

Officers of the International Association of Printing House Craftsmen

The men who have been at the head of the organization since its inception five years ago

	President	First vice-president	Second vice-president	Secretary	Treasurer
1920	Perry Long Philadelphia	John Kyle Chicago	William R. Goodheart Chicago	L. M. Augustine Baltimore	John J. Deviny Washington
1921	William R. Goodheart Chicago	Edward W. Calkins Boston	Harvey H. Weber Buffalo	L. M. Augustine Baltimore	John J. Deviny Washington
1922	John J. Deviny Washington	Harvey H. Weber Buffalo	William A. Renkel New York	L. M. Augustine Baltimore	Edward W. Calkins Boston
1923	Harvey H. Weber Buffalo	William A. Renkel New York	George A. Faber Milwaukee	L. M. Augustine Baltimore	James T. Monahan Des Moines



M. O. Menaige of New York City, father of the Craftsmen Movement



John C. Morrison of New York, first president of first Craftsmen Club



Perry Long of Philadelphia, first president of International Association



William R. Goodheart of Chicago, promoter of the first exposition

Some of the men who were first in various Printing House Craftsmen activities

Outline of Business and Entertainment Program at Milwaukee

A TENTATIVE program worked out for the Graphic Arts Exposition and Fifth Annual Convention of the International Association of Printing House Craftsmen to be held in Milwaukee, August 18 to 23, shows one of the most complete and interesting assortments of speeches and events ever mapped out for a craftsmen's meeting.

The mornings will be devoted to hearing addresses by leaders in the Graphic Arts industries from throughout this country and Canada. The afternoons will be devoted to visiting the exposition, which will offer one of the most complete exhibits of the latest and best appliances in printing and allied industries ever seen under one roof. Parts of the afternoons and the evenings will see entertaining events of various kinds.

The complete program, which is presented herewith, was worked out after many sessions of the convention committee of the exposition and convention organization, aided by other officials. International officers also were active as advisors in planning the various events.

MONDAY, AUGUST 18, 1924

10:30 a. m. to 12:30 p. m.

Reception—Registration.

Convention called to order by William H. Badke, President of the Milwaukee Club.

Invocation by Rabbi Samuel Hirshberg or Rev. Gustav Stearns.

Address of Welcome by Hon. Daniel W. Hoan, Mayor of Milwaukee.

Response to Address of Welcome by Perry R. Long, First President of the International Association.

Formal Opening of Convention by Harvey H. Weber, President of the International Association.

Appointment of Committees.

Report of Credentials Committee.

Roll Call of Delegates.

Resolutions and Amendments received and referred to proper Committees.

Open Forum.

1:30 p. m. Opening of Exposition.

Opening Address by Hon. John J. Blaine, Governor of Wisconsin.

Exposition closes 10:00 p. m.

TUESDAY, AUGUST 19, 1924

9:00 a. m. to 12:00 m.

Roll Call and Officers' Reports.

Address by George K. Horn, President of the United Typothetæ.

Report of Committee on Resolutions and Amendments.

Address, "The Relation of Technical Schools to the Craftsmen" by Dr. C. A. Prosser, Director, Dunwoody Institute.

Further Resolutions and Amendments received and referred to proper Committees.



Effective poster design used to advertise Milwaukee show

Address, "Cooperative Educational Effort" by John Clyde Oswald, Publisher, THE AMERICAN PRINTER. Open Forum.

Exposition 1:00 to 10:00 p. m.

ENTERTAINMENT

Afternoon—2:00 p. m. Ladies visit Industrial plant.

6:30 p. m. Banquet and Ball.

Evening—8:30 p. m. Magnificent Fireworks Display at Baseball Park.

WEDNESDAY, AUGUST 20, 1924

Roll Call and Report of Committee on Officers' Reports.

Address, "The Duty of One Man to Another" by Rev. A. C. Fox, S.J., President Marquette University.

Reports of District Representatives.

Report of Finance Committee.

Report of Committee on Resolutions and Amendments.

Address, "The Education of the Fu-

ture Compositor" by James M. Lynch, President elect of the International Typographical Union.

Further Resolutions and Amendments received and referred to Proper Committees.

Exposition 1:30 p. m. to 10:00 p. m.

ENTERTAINMENT

Afternoon and Evening, Trip to Waukesha Beach.

THURSDAY, AUGUST 21, 1924

Roll Call and Report of Committee on Constitution and By-Laws.

Address, "Educating the Apprentice" by Leighton Hawkins, Director of Educational Bureau, United Typothetæ of America.

Report of Committee on Resolutions and Amendments.

Address, "History of Printing" by John M. Niven, City Attorney of Milwaukee.

Selection of next meeting place.

Election and Installation of Officers.

Adjournment.

Exposition 1:00 p. m. to 10:00 p. m.

ENTERTAINMENT

Afternoon—2:30 p. m. Ladies' Automobile trip through city.

Evening—8:15 p. m. Ladies' Theater Party.

Gentlemen—Smoker.

FRIDAY and SATURDAY

Friday and Saturday Exposition.

10:00 a. m. to 10:00 p. m.

* * *

Dayton Club Holds Annual Picnic

Members of the Dayton Club held their annual stag frolic at Triangle Park the afternoon and evening of July 18. There was a good attendance of members and guests.

A baseball game was the chief event of the sports, and in this Berne O'Brien was the principal performer, holding his side on the winning end with some good pitching. After the game adjournment was made to the pavilion where a repast was served which satisfied the appetites of all which had been whetted by their participation in sports.

The usual monthly meeting followed and after the routine matters had been disposed of some time was spent in discussing the Milwaukee Convention. The club is entitled to representation by five delegates and there has been a keen competition for appointment not only as delegates but as alternates.



George A. Just, President of the Exposition



Paul H. Laabs, Executive Committee of Exposition



A. V. FitzGerald, Chairman Publicity Committee



Mrs. George Faber, head of Ladies' Committee

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

Local clubs of the Printing House Craftsmen's Association

THE value of advertising and publicity, particularly as brought about by national conventions, is amply demonstrated by a review of the Craftsmen movement in America. Starting with the organization of the New York Club in 1909, other cities gradually took up the idea until, by 1919, eight local clubs had been formed. These pioneers consisted of New York, Philadelphia, Chicago, Boston, Connecticut Valley, Baltimore, Cincinnati and Washington.

Then came the formation of the International Association and the holding of the first convention, which gave the movement such an impetus that 45 locals now go to make up the roster of the central body, among these being clubs in Canada and South Africa. Letters asking for the story of each of these clubs were sent to the secretaries, the stories to consist of such information as date of organization, first president, regular meeting dates, membership and list of present officers. Such information will be found to be of value as a reference work to anyone interested.

A number of the secretaries failed to reply, but in cases where full information is available it has been tabulated below as follows: Name of club. Date of organization. Name of first president. List of present officers. Number of members. Day of regular monthly meetings.

Albany Capital District—1920, Charles Bibeau. George A. Herrick, president; Harry Russell, vice-president; Alfred Lussier, Jr., secretary; Thomas F. McGrath, treasurer. Meets first Thursday.

Baltimore—1914, L. M. Augustine. Herbert Ogier, president; Emil Cobabe, vice-president; Albert H. Miller, secretary. Membership, 115. Meets second Monday.

Buffalo—John C. Heinike, president. Meets third Thursday.

Boston—1912, Charles L. Dunton. Walter R. Wakefield, president; Frank L. O'Connor, vice-president; Fred A. Williams, secretary-treasurer. Membership, 310. Meets third or fourth Thursday.

Capetown—G. Treadwell, president.

Chicago—1911, E. R. Richards. Axel J. Jensen, president; Ernst C. Dittman, vice-president; Herman A. Trippler, second vice-president; Albert Kirchner, treasurer; William Bentley, secretary. Membership, 318. Meets third Tuesday.

Cincinnati—1916, Albert Wesselman. J. H. Christina, president; John M. Callahan, vice-president; James E. Sullivan, treasurer; Albert Noelcke, secretary.

Membership, 150. Meets second Wednesday.

Cleveland—1921, Joseph W. Keary. Joseph W. Gram, president; Edwin M. Kale, vice-president; C. G. Ayer, treasurer; Thomas Philip Lear, secretary. Membership, 143. Meets third Monday.

Columbus—Frank Gross, president.

Concord—1923, M. W. O'Connell. M. W. O'Connell, president; E. A. Vernal, vice-president; L. A. Clough, secretary-treasurer. Membership, 42. Meets third Wednesday.

Connecticut Valley—1913, William Cummings. John J. White, president;



Mrs. Paul H. Laabs, Vice-chairwoman of Ladies' Committee

William Whiting, vice-president; Charles B. Porter, secretary; Stephen F. Bible, treasurer. Membership 97. Meets at call of vice-president.

Dayton—1921, J. E. Hydeman. H. W. Lehr, president; G. E. Fitzpatrick, vice-president; O. G. Fricks, secretary; W. F. Langefeld, treasurer. Membership, 100. Meets third Thursday.

Des Moines—1921, Leo D. McShane. Walter Wallick, president; B. J. Hill, vice-president; J. Elton Carter, second vice-president; Emery A. Odell, recording secretary; William Greubel, treasurer. Membership, 100. Meets first Thursday.

Detroit—1921, John A. Stryker. George Wilson, president; George Curd, vice-president; George H. Glaeser, secretary; R. J. Cooper, treasurer. Membership, 85. Meets fourth Tuesday.

Fort Worth—No information obtainable.

Grand Rapids—1920, Charles Waddell.

Walter Olivier, president; Herman W. Verseput, vice-president; Leonard J. Verseput, secretary-treasurer. Membership, 76. Meets second Thursday.

Hartford—1923, William F. Sullivan. George L. Lewis, president; Robert E. Pyne, vice-president; Frank B. Perry, secretary; Lyle L. Rescott, treasurer. Membership, 58. Meets fourth Thursday.

Kansas City—C. A. Runyan, president.

Lincoln—1924, M. N. Adams. M. N. Adams, president; Charles H. McAn, vice-president; M. S. Gilliland, secretary; H. F. Rood, treasurer. Membership, 42. Meetings held upon call of president.

Los Angeles—1922, Fred Handpe. Volney James, president; Earle Wood, vice-president; Gus Pierce, secretary-treasurer; Al Siebke, correspondent-secretary. Membership, 85.

Marshalltown—1924, C. E. Edsall. C. E. Edsall, president; Louis N. Bailey, secretary-treasurer. Meets Wednesday following first Thursday.

Milwaukee—William Badke, president. Minneapolis—J. G. Youngquist, president.

Montreal—No information obtainable.

Newark—1920, Louis C. Martmer. Louis C. Martmer, president; Ralph T. Hines, vice-president; Louis Boehme, secretary; Mark A. Mullee, treasurer. Membership, 50. Meets third Tuesday.

New York—1909, John C. Morrison. William A. Renkel, president; A. E. Giegengack, vice-president; C. M. Earley, second vice-president; George A. Merkert, secretary; J. F. Herberger, treasurer. Membership, 500. Meets third Thursday.

Oklahoma City—E. Ruthven, president.

Omaha—1923, N. B. Heath. L. R. Pinkerton, president; A. M. Newell, vice-president; William T. Bredin, second vice-president; R. E. Clement, secretary; L. B. Wells, treasurer. Meets at call of president.

Philadelphia—1910, John Kyle. William Maginnis, president; John Harbison, vice-president; Oscar L. Books, secretary; Howard Penrose, treasurer. Membership, 210. Meets second Thursday.

Pittsburgh—Ray McClelland, president.

Providence—1921, John J. Horton. Alden E. Crouch, president; Leon A. Holt, vice-president; Herbert Threlfall, secretary; Clifford F. Leonard, treasurer. Membership, 72. Meets third Wednesday.

Richmond—1920, William Fergusson.



George A. Herrick
Albany, N. Y.



Walter R. Wakefield
Boston, Mass.



John C. Heinike
Buffalo, N. Y.



Axel J. Jensen
Chicago

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

O. E. Zacharias, president; Leon Beardsley, vice-president; August Dietz, Jr., secretary; Richard Cooke, treasurer. Membership, 85. Meets first Tuesday.

Rochester—1920, Frank Eichorn. John Wade, president; John W. Maloney, vice-president; Fred F. Lennox, secretary; J. E. Coyle, treasurer. Membership, 69. Meets third Tuesday.

San Francisco—1921, Hartley E. Jackson. Haywood H. Hunt, president; Frank Guinel, vice-president; Clifford B. Marker, secretary-treasurer.

Scranton—No information obtainable.

Spokane—No information obtainable.

St. Louis—1920, George Ortleb. Ralph Doyle, president; L. F. Wipperman, vice-president; August Hausher, secretary-treasurer. Membership, 64. Meets second Wednesday.

St. Paul—Axel A. Olsen, president.

Toledo—1921, Paul H. Erler. H. George Diebold, president; O. P. Haag, secretary-treasurer. Membership, 60.

Topeka—1921, Robert Maxwell. Vernon Kanatzar, president; Arthur Rodell, vice-president; E. N. Rodell, secretary; V. S. Boutwell, treasurer. Membership, 26. Meets second Monday.

Toronto—1921, C. W. Keats. Alex Munro, president; W. Perry, vice-president; L. W. Bourke, secretary; J. O. Hamilton, treasurer. Membership, 132. Meets fourth Wednesday.

Trenton—No information obtainable.

Washington—1919, Daniel V. Chisholm. John J. Deviny, president; J. C. Leshner, vice-president; William A. Edel-

blut, secretary; William J. Dooley, treasurer. Membership, 60. Meets third Tuesday.

Wichita—1922, R. C. Cook. John P. Kieffer, president; W. K. Estill, vice-president; Carl D. Sheldon, secretary-treasurer. Membership, 28. Meets on Wednesday, weekly.

Worcester—1922, Arthur Chase, Charles A. H. Lawton, president; Joseph O'Leary, vice-president; Allen L. Adams, secretary-treasurer. Membership 40. Meets third Thursday.

The International Association was the outgrowth of a conference called in Philadelphia in 1919. The first officers were: president, Perry R. Long of Philadelphia; first vice-president, John Kyle of Chicago; second vice-president, William R. Goodheart; secretary, L. M. Augustine of Baltimore; treasurer, John J. Deviny of Washington.

Kidding the Presidents

Gashouse Bill of Bronnixville

The genial and generously proportioned president of the New York Club, William A. Renkel, better known as "Gashouse Bill," was born in New York City in the district from which he acquired the above title. Bill was born in 1880 and managed to stick it out in the gas-infested locality until 1909, when he proceeded to go from bad to worse by moving to the Bronx.

He entered the printing business in 1892 with the American Lithographic Company, where he remained until 1904, at which time he joined the Federal Printing Company where he held the position of purchasing agent and assistant superintendent. In 1920 he joined the Stirling Press as mechanical superintendent and head of the production department.

Bill Renkel joined the Craftsmen Club of New York in 1918 and from that time he has taken a most active and prominent part in the organization. He held various offices and was elected vice-president in 1921. He was made president in 1922, and still retains this high office. At the Boston convention in 1922 he was made second vice-president of the International Association, and last year moved up a step to the first vice-presidency. It is expected that Bill will be heading the International before a great while.

* * *

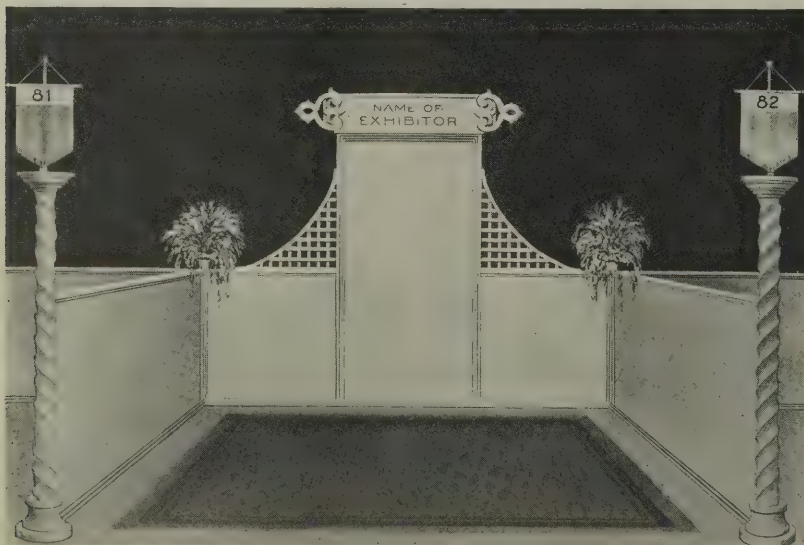
Specialist on Color Work and Kids

Among the notable accomplishments of Walter R. Wakefield, superintendent of the Perry-Estabrook Press, Inc., and president of the Boston Club, are the handling of difficult color jobs, and propagating the human race. Mr. Wakefield is noted for having successfully turned out a great number of large and intricate pieces of color work, and also for adding five names to the census report.

He was born in Holyoke, Mass., in 1882, and after a public school education, entered the printing business in 1899. He went to Boston with the Griffith Stillings Press, starting there as a feeder, and climbing to the position of press room foreman. He joined the Perry-Estabrook Press in 1922, as superintendent of the plant, a position which he now holds.

He has been with the Boston Club seven years and has been one of its most active members, holding a number of offices, which culminated in his being chosen for the office of president.

Mr. Wakefield says one of the most pleasant experiences he has had in the trade was during the war, when the heatless day idea was running rampant and holding up production all over the country. His concern had just printed one color of a four color job when the order came for a five day shutdown, which, in view of the changing atmospheric conditions, would have meant the ruination of the entire job. After several hours of battling with the powers at the state house he succeeded in getting permission to go on with the job, which was turned out to the satisfaction of all concerned.



Plan of the artistic booths at the Milwaukee Exposition



Joseph W. Gram
Cleveland, Ohio



John J. White
Connecticut Valley



Walter Wallick
Des Moines, Iowa



George Wilson
Detroit, Mich.

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

He Wanted to Be an Errand Boy

George Wilson, president of the Detroit Club and a native Britisher, was another of those unfortunates who were shoved into the trade without their consent, or consultation. After finishing school at the age of fifteen, he decided that the life of an errand boy would be just about the thing for him, but his father and mother went into executive session and promptly informed him he was going to be a printer whether he liked it or not. This being in England, he was promptly apprenticed in the C. W. Kilby plant at Leicester, where he started as a helper in the platen press department. One of the first things he learned was that when putting a wide form on a platen press, after running a narrow form, it is advisable to move the galleys.

After learning this and a few other things, George's native ambition began to come out, and he was continually seeking new fields to conquer, but he was afflicted with a foreman, who he states could put more feeling and meanness in the word "no" than any man he ever knew. After staying with this concern about three years he changed to the Pen-carbon Company where his opportunities were larger, and where he promptly became interested in the composition end of the business, and deserted the press.

Due to the boundless energy of George and an associate this plant was built up in two years from a one platen depart-

ment to a seven press shop in which George had the title of compositor and foreman of job presses.

Then he was bitten by the germ of wanderlust and decided to see America first. He crossed the ocean and kept going until he landed in Cleveland, where he obtained a position with S. Barker & Sons. He then was eighteen years of age, and during the next few years he traveled over the country a good deal, working in a number of prominent plants including the shop of *The Printing Art*; and the Roycroft Shops in East Aurora.

From East Aurora he went to Detroit, where he held two or three executive positions, and then secured the foremanship of the composing room of the William Graham Printing Company. A little later he was made superintendent of this plant, which position he now holds.

* * *

The Well Known Printer, H. Hunt

When speaking of printers in a publication it is customary to refer to them as "well known," whether they are or not, but when it comes to well known printers, there probably are few in the country who can better classify under this title than Haywood Hunt, of the Kennedy-ten Bosch Company of San Francisco, president of the San Francisco Club. Haywood has been thrown out of printing offices in nearly every city from coast to coast and from the Gulf to the Canadian

line, and there are very few shops in the country who have not known him during his barnstorming days.

Starting from Greensboro, N. C., where he entered the business, Mr. Hunt worked in Danville, Va., was connected with the Maqua Company of Schenectady, N. Y., held several jobs in New York City, Brooklyn, Jersey City and Troy, N. Y., then toured the Pacific coast, stopping in Portland, Ore.; Seattle, Wash., and Vancouver, B. C.

Finally he settled nine years ago in San Francisco, and present indications are that he will stay put, because he has remained there ever since. During this time Mr. Hunt has built up an international reputation and is known as one of the foremost typographic designers.

His official title, with the Kennedy-ten Bosch Company is vice-president, but he claims that a more fitting one would be "consulting typotect," or "Third Degree Goat," inasmuch as his work consists of layout, design, composition, selling, and above all, lots and lots of explaining.

Mr. Hunt says that among his experiences the most disagreeable that he can remember was being discharged from an office in New York City, almost entirely without provocation, as he did nothing except pi a couple cases of type.

Haywood Hunt is one of the few men in the Craftsmen's organization who is not only an executive but a true craftsman as the words were understood in the old days.



The Milwaukee Auditorium, headquarters for the Craftsmen's Convention and Exposition, August 18 to 23



Walter Olivier
Grand Rapids, Mich.



George L. Lewis
Hartford, Conn.



Olive A. Runyan
Kansas City, Mo.



Volney James
Los Angeles, Cal.

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

Bowling Business Almost Ruined

The world of sports lost an ardent devotee and an expert pin-setter when L. R. Pinkerton's father yanked him out of a bowling alley where he was setting pins at six dollars a week, and threw him into a country newspaper office where the work was more difficult and hazardous and paid four dollars a week less.

After serving some time on one village paper of Clay Center, Kan., young Pinkerton got a job as press feeder on the *Dispatch* of the same city, where he received the rather staggering salary of \$10.00 a week.

On the new job promotions came quickly, and in a very short while he was foreman of the entire plant with all of the trials, tribulations and responsibilities of an executive, but the pay was still the same, so he decided to get on the other end of the business and see if he could get hold of more money. Consequently, he went to Riley, Kan., as editor, where he had no more financial luck than in the mechanical end.

Later he worked in Emporia, Topeka and Kansas City, after which he returned to Emporia and opened a business for himself, and just as he was going good the Kaiser commenced cutting up and Mr. Pinkerton had to knock off and go over to Europe and settle that affair.

Recently he removed to Omaha, taking the position of foreman of the composing room for the National Printing Company,

and here he became interested and active in the Omaha Club, of which he now is president. Mr. Pinkerton's chief ambition, he states, now that he has arrived at the ripe old age of thirty-nine, is to get a good country weekly newspaper which will run itself, and allow him to spend his declining years on the banks of a fishing stream.

If he ever finds such a place and needs a partner, the news editor of THE AMERICAN PRINTER would appreciate being communicated with at once.

* * *

Another Great Mystery Solved

The life story of Michael W. O'Connell, president of the Concord District Club, brings to light something which for years has been a mystery to the world at large. Among other positions which Mr. O'Connell admits to holding, was one as foreman of the American Soda Fountain Company of Boston, where he was in charge of color work. This explains the printing ink taste which is noticeable in so many of the soda fountain flavoring extracts.

Afterward Mr. O'Connell entered the trade with the Rand Avery Company of Boston, and among the positions he has held was foreman of the Globe Litho. Company of New York and foreman of the Atlantic Printing Company of Boston. At the present time he is a department foreman with the Rumford Press

of Concord, a plant which does many of the finest periodicals published.

He has always been an active worker in the Craftsmen's organization, having served as president and vice-president of the Boston Club. He was one of the organizers of the International Association and now is serving his second term as president of the Concord Club.

* * *

Money Lured Him Into Trade

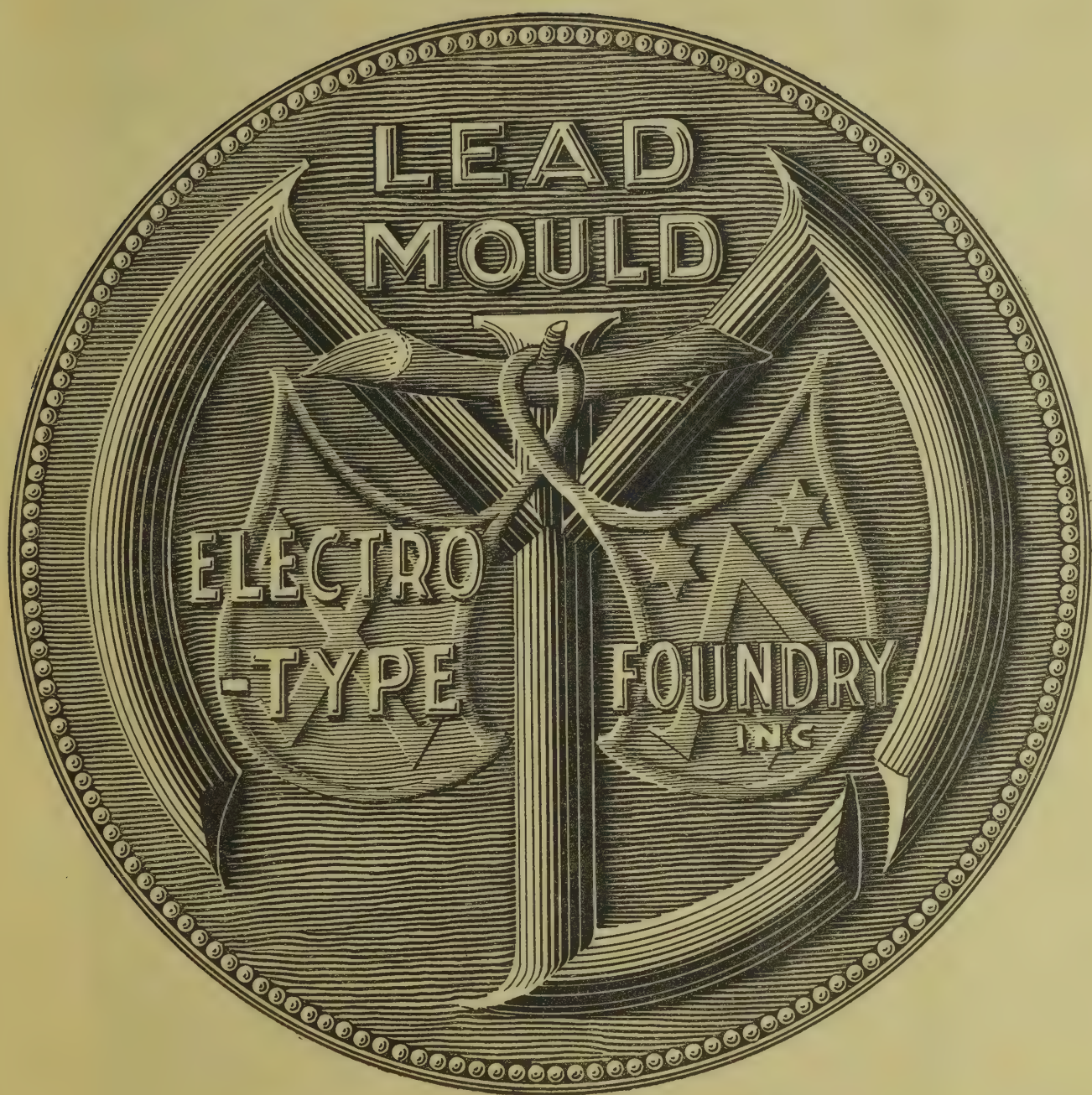
Of all of the ways of getting into the printing business one of the most unusual that could be imagined was adopted by C. E. Edsall, president of the newly formed Marshalltown Club. Mr. Edsall entered the trade as a cashier for the Marshall Printing Company, which job gave him an entirely different idea of the industry than is generally obtained by the beginner.

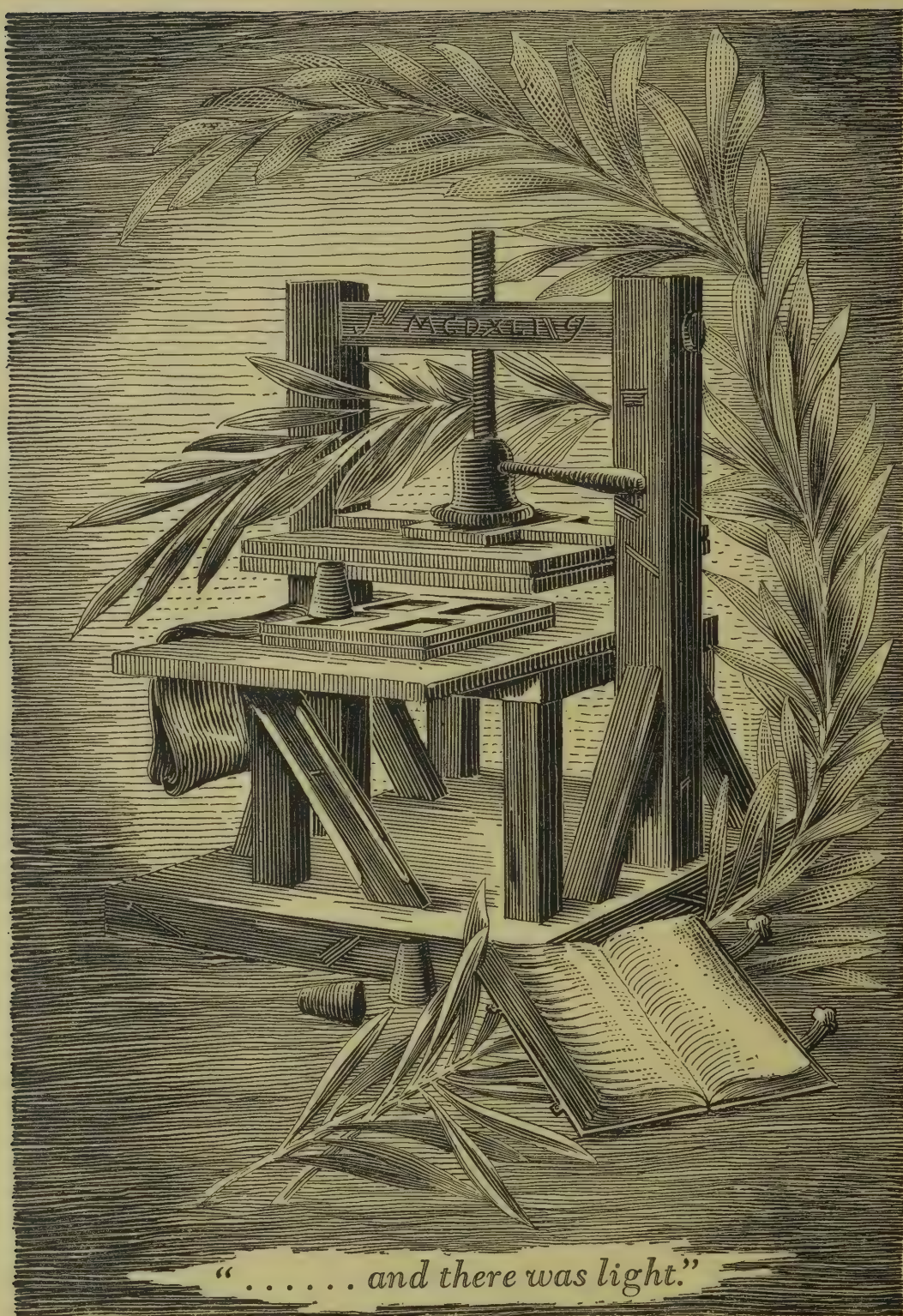
Mr. Edsall discovered that there was such a vast amount of profit in the business that he decided that the thing for him to do was to go into it himself, which he did in 1917 by purchasing a half interest in the Acme Printing Company. Outside of a couple of years in France, where he was arguing with the German Army, Mr. Edsall has continued to stick to his job, and on April 1 of the present year he fooled his partner by buying him out, and now he has the company all to himself.

The Marshalltown Club was organized



Board of Directors of Exposition. Left to right: George A. Just, George A. Faber, Jacob Ruesch, A. V. FitzGerald, Andrew Werner, V. J. Schoenecker, Jr., Arthur Radke, Edward Heimaker, Paul H. Laabs, Stuart Auer, Levi H. Hinkamp, Henry Petran, William H. Badke and John Landgraf





"..... and there was light."

*L*IGHT that dispelled darkness; Light that put to flight the hosts of ignorance and superstition; Light that penetrated through the ages, flooding the recesses of human minds, and awakening dormant powers to advance the ideals of an insatiable civilization.

Its beams radiate Knowledge, Truth and Power, unconsciously shaping and directing the intellectual and the material life of all mankind. A stimulus to the creative mind, an uplifting influence to the dullard.

Printing is the Art of Enlightenment of all Arts, as truly as an Art Preservative. It reflects and disseminates in true colors, without distortion or stinted reservations, truth that is stranger than fiction, guiding ever with strong hand the destinies of thinking worlds.

Over two hundred and seventy five years ago, Comenius urged with ardent zeal, the establishment of a college of learned men who should bring together in one book, the sum total of human wisdom; so expressed, as to meet the needs of both present and future generations. But the effort was futile. Knowledge is not a thing to be embalmed. It is an irresistible force that grows with use. Allowing another to light his candle from the source of light, dims not the source but spreads more light.

This ennobling influence, with its tremendous power for good, is reflected by the Printing House Craftsmen in their motto: "SHARE YOUR KNOWLEDGE"

~ THERE IS SUCH A THING
AS DOING THE JOB SO WELL
THAT THE CRITICS WILL HAVE
NEED OF STRONGER LENSES ~

Prepared for the
Craftsman's Number of the American Printer, August, 1924
by the Lead Mould Electrototype Foundry, Inc.
216 West 18th Street, New York



C. E. Edsall
Marshalltown, Iowa



William H. Badke
Milwaukee



Louis C. Martner
Newark, N. J.



William J. Maginnis
Philadelphia

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

a few months ago with twenty charter members, since which time the membership roll has been added to considerably. Mr. Edsall was made president as soon as the club was organized on a permanent basis.

* * *

He Came Near Being a Printer

William J. Maginnis, now serving his second term as president of the Philadelphia Club, came into the trade through the electrotype foundry, and although he deserted this branch to join a printing house, he later regretted this and went back to his first love, and now holds the position of assistant superintendent of the Royal Electrotype Company.

Mr. Maginnis served his apprenticeship with Charles S. Belz & Company, and when he became a journeyman he decided the thing to do was to remove himself to new scenes where his associates would not always be throwing up to him the bonehead plays he made during his apprenticeship days. Consequently he joined the Royal Electrotype Company, but left this house after two years to take the position of surgeon in the pressroom of the Keystone Publishing Company. In this position his work was operating on and patching up forms of type and plates

after the compositors and pressmen had run monkey wrenches, composing sticks and things through the press.

He spent four years at this work and decided that trying to educate such people to refrain from leaving their tools on the press-bed while the machine was running was a hopeless task, so he resigned and returned to the Royal Electrotype Company.

Eight years ago he was made assistant superintendent, which position he still holds. He became interested in the Craftsmen movement when it first was started in Philadelphia, and has always been active in the association.

* * *

Terror of Phoney Check Passers

After several thousand anxious readers of this publication become excited over the fact that in searching for the likeness of John E. Wade, president of the Rochester Club, they are unable to find a portrait of him, this explanation will set them right. Instead of running a portrait of Mr. Wade which would show his enemies exactly how he looks, we have thought a compromise necessary, so we present instead a cartoon sketch of the gentleman, partly in disguise. This

was made necessary, due to the vicious activities of the Fraternal Order of Forgers, the Counterfeiters Union and the Ancient Order of Check Raisers, because Mr. Wade is superintendent of the Todd Protectograph Company, makers of check protecting devices.

He entered the trade by the country newspaper route, and after serving his apprenticeship he worked at the plant of the United Litho. and Printing Company, later going with the E. R. Andrews Printing Company, and about ten years ago, with the Todd Company. He joined the Todd Company as a compositor and rose to superintendent.

One of the most trying experiences in his life was while he held the position of printer's devil and an auxiliary job in the village band. His boss, who had no ear for music whatever, objected strenuously to John's connection with the higher art, and told him rather forcefully that he was hired to work, not to play, the outcome of this being that an advertisement appeared in the paper stating that a compositor was wanted and that no musicians need apply. However, all of this was many years ago, and Mr. Wade feels that he has lived down his flight into the music world, and that it should not be held against him.



Members of the Ladies' Entertainment Committee. Left to right: Mrs. Otto H. Monsler, Mrs. George A. Faber, Mrs. Frank J. Cassel, Mrs. Paul H. Laabs, Miss Agnes M. Smith, Mrs. Harry Plantz, Mrs. Anthony Hart, Mrs. R. J. Stock, Mrs. William F. Reichard, Mrs. Arthur Trost, Mrs. Otto Fuhrmann, Mrs. George A. Just, Mrs. Charles A. Dies, Mrs. Angelique Faber, Mrs. John Landgraf, Mrs. Campbell, Mrs. Arthur V. FitzGerald



S. Roy McClelland
Pittsburgh, Pa.



Alden Crouch
Providence, R. I.



Ralph Doyle
St. Louis, Mo.



Hayward H. Hunt
San Francisco

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

Almost Ruined by Flies

If there is any man in the printing trade who is thankful for the automatic delivery, it is probably Ralph M. Doyle, president of the St. Louis Club. Mr. Doyle entered the business twenty-five years ago, at which time the principal method of delivery was the fly, and it seems this device was the bane of his existence.

Shortly after he entered the trade he joined the Volk, Jones & McMein Printing Company, which had six cylinder presses, all different makes. Mr. Doyle was given a job of feeding one ancient press which was always breaking down, and just about the time he got a good start the fly spring broke. The foreman took the spring out and told Mr. Doyle to bend a new hook on the end of it, and it took the youthful pressman hours to find out that it could not be done.

He then moved to St. Louis, and had a job feeding presses during the World's Fair. One incident that he remembers in connection with this occasion is one morning when he was turning the fountain for a big cylinder press, a party of sightseers came to the booth and one of them exclaimed, "They are going to start up in a minute. See, he is winding it up." When the fair was over Mr. Doyle joined the Shallcross Printing Company, where he got the job of running another decrepit machine equipped with a back delivery and which was always getting him into trouble. He says that he distinctly remembers one large catalog job full of halftone engravings. When the fly delivered the sheets it would slam down so hard that it marked the cuts, and in his endeavor to overcome this he took the fly off, which immediately got it out of time, making matters much worse. Then he put boards up around the sheets to stop the fly from completing its stroke

and did many other clever and ingenious things with no success whatever. Just when his hopes were going down for the third time, the foreman came along and by turning one adjusting screw on the end of the fly shaft, corrected the entire trouble, after which our hero promptly left for Kansas City.

He also worked in Chicago for a time and toured the Middle West, not daring to return to St. Louis until 1909, by which time he figured that he had lived down his past record. Upon his return he joined the H. S. Collins Printing Company, and after three years he was placed in charge of the pressroom, the position which he holds at the present time. As head of the Craftsmen Club of St. Louis, Mr. Doyle is an efficient and popular executive, but he does not like to have anyone come to the meetings and start talking about the fly delivery.

* * *

Pretty Soft, This Printing Business

Some men are born lucky, others acquire this gift, and some have it pressed upon them. Axel J. Jensen, president of the Chicago Club, had a little of all of this in his early life as a printer.

He started in the business in 1887, and from the very beginning everything was made easy and pleasant for him. All he had to do was to get up at five o'clock in the morning in order to build the fire and sweep out the office so that the printers could come to work in comfort at seven o'clock. From then on he had little to do except carry bundles all day, keep up the fire, shampoo forms, feed the press, cut stock, and do other little pleasant jobs until six o'clock, after which he would lock up the place.

For these trifling services he was paid \$3.00 a week, every week, and his em-

ployer made no stipulation whatever as to how he should spend this sum.

After graduating from this department Axel began learning the case, and became a journeyman in 1896. After five years on the case and at the stone he was made foreman, and ten years later, superintendent, and now holds the position of superintendent of the Walton & Spencer Company.

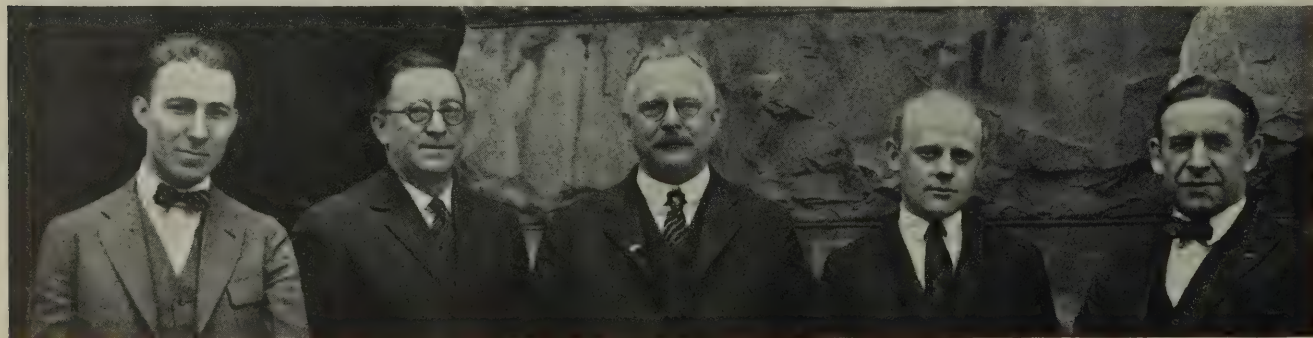
* * *

He Never Had a Chance

The story of Alden E. Crouch, president of the Providence Club, is a sad and touching one. He never had a chance to find out what he really wanted to be, because his father was a country newspaper publisher in Iowa, and when Alden reached the devil age his father took him by the back of the neck and threw him into the industry unceremoniously and without consulting him at all.

Anyway the boy learned his business so well that in a very short time he was editing and publishing papers himself, after which he opened a job shop in Chicago. He spent several years with the Sefton Manufacturing Corporation, and four years ago went to Providence to take the position of superintendent of the C. J. Fox Company, where he now is to be found.

It seems Mr. Crouch is one of those unfortunate people who always are having something put over on them, because after being shoved into the printing business the way he was, the Providence Club elected him president when he was out of town and unable to defend himself. When Mr. Crouch isn't superintending, or running the Craftsmen Club he spends his time batting little rubber balls around a cow pasture, bowling, and automobiling.



Chairmen of the principal committees in charge of the Exposition. Left to right: William H. Badke, reception; John T. Landgraf, entertainment; A. V. Fitzgerald, publicity; Arthur Badke, convention; Jacob Ruesch, finance



Alex Munro
Toronto



George L. Buckman
Washington, D. C.



John P. Kieffer,
Wichita, Kan.



William P. Hudson
Worcester, Mass.

Presidents of some of the local clubs in the International Printing House Craftsmen's Association

The Baby President of Milwaukee

When a mere infant like Willy Badke can get himself elected president of one of the biggest local Craftsmen clubs in the country, it indicates that it is safe to suppose that this child will have a big future when he grows up.

William H. Badke, president of the Milwaukee Club and one of the chief actors in the coming convention and exposition, is only twenty-seven years of age, and is known as the youngest Craftsmen president in captivity. He is a Canadian by birth and entered the printing business by the usual route as printer's devil. Later he took up advertising work and was connected with the J. Roland Kay Company of Chicago, the Walters Company, the Burns-Hall Company and the Milwaukee Printing Company, in the latter place having charge of sales and advertising. Mr. Badke now is in business for himself, manufacturing advertising displays.

Among other little things Mr. Badke has a singing voice and an ability for writing songs, and he more or less frequently gives his club mates the benefit of these talents by leaving the presidential chair during the meetings and warbling to the assembly.

* * *

Big Brother Gets the Blame

According to George L. Lewis, president of the Hartford Club, he was pushed into the printing trade by an older brother. George doesn't say so, but we suspect that he got into debt to his fraternal relative and was forced to go to work to pay up.

On this job Mr. Lewis worked ten hours a day, for which he received \$4.50 a week. He lived about ten miles from the shop, however, and as taxicabs were scarce in those days he had to go to work by trolley car, which took up two hours a day of his time, and two dollars a week out of his pay envelope. On second thought, perhaps the older brother who shoved him into the business might have had some interest in the trolley company.

After George began to grow proficient at the trade his brother, who was a journeyman printer, established a small shop in their home, and this the two operated during the evening, George having the job of kicking a 10 x 15 press far into the stilly night, which greatly developing his leg muscles, but did him very little good otherwise.

Mr. Lewis states that on one occasion after he had kicked the press until two o'clock in the morning, and then returned to the office at six o'clock, his brother asked him if he had had a good night's sleep, which made George so mad that he went out and bought a gasoline engine on company credit. He says the engine saved him from ruining his backbone and legs, but this physical relief was secured at the total loss of his religion, and he still fears the day when he will have to answer for all the things he said while operating that engine.

After working several years for his brother Mr. Lewis went on a barnstorming tour, and after a varied experience of several years he returned to Hartford, where he accepted the position of assistant manager of the private printing plant of the Aetna Insurance Company, which position he holds at the present time.

The Engraver, Also, Has His Troubles

Among life's difficulties, one of the most disagreeable things which ever happened to Charles Lawton, president of the Worcester Club, was trying to explain to a customer recently why engravings which the customer claimed should cost \$7.00 were charged at about \$50.00.

Mr. Lawton is secretary and manager of the Carlton Engraving Company of Worcester, and the disagreeable experience was with one of his clients. The customer had ordered a number of half-tones and when he got a bill for about \$50.00 he put up a grand and glorious howl, claiming that he had been a plate-maker himself and knew that the proper charge for these plates should be about \$7.00.

Later it developed that the customer's experience in making plates had been in the electrotyping industry, and his connection with the trade had been about thirty years ago.

Mr. Lawton is a native of Maine, and after finishing public school, entered the trade as an apprentice in a pressroom of Portland. Later he spent some time learning the stereotyping trade, and then turned to photo-engraving. He worked at the plant of Hall & Hall in Portland; in the photo-engraving department of the Pittsburgh Printing Company of Pittsburgh, and for the Woodbury-Carlton Company of Worcester, at which place he held the position of foreman. In 1908 he left the Woodbury Company to take the position of secretary and manager of the newly formed Carlton Engraving Company, in which position he continues to remain.



New York officers and convention delegates. Left to right: George Merkert, secretary; Joseph Herberger, treasurer; William Saunders, delegate; George Drach, Newark representative; Dan Blake, transportation committee; William A. Renkel, president; Robert Erler, delegate; Harry F. Benson, publicity; A. E. Giegengack, vice-president; Harry Praeg, ex-president; William Smith, delegate; Robert Maloney, delegate

A Printer Who Was Born That Way

John C. Heinike, of the Elm Vocational School and president of the Buffalo Club, thinks that he probably was born with a smear of printing ink somewhere about his anatomy, because as far back as he can remember he had an uncontrollable and unexplainable yearning to be a printer. At the age of twelve years he entered the business world as a newsboy, and he says as soon as he commenced hanging around a print shop and listening to the hum of the big presses, he was fired with an ambition to join the craft. In 1900 he took this step, after which he was fired some more, but in a different way.

Mr. Heinike entered the trade as printer's devil with Gies & Company, where he was under the instruction of Julius Nickels, ex-president of the Buffalo Club. After serving his apprenticeship he barnstormed around the country two or three years, and then returned to Buffalo as superintendent of the Gintzler Press.

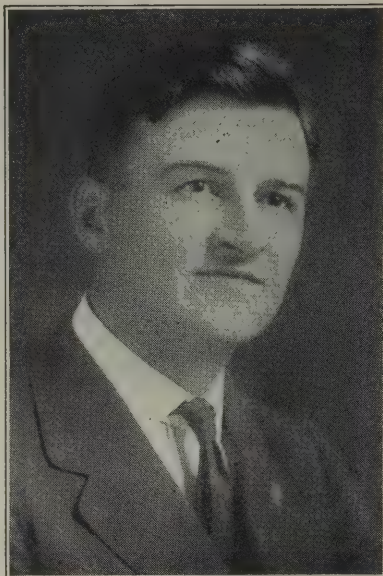
In 1913 he took charge of the printing department of the Elm Vocational School, and for the past eleven years has continued to devote his best efforts to the making of printers. Mr. Heinike says the most pleasant experience he has had during his business career is being president of the Buffalo Club, which is one of the best organizations in the International Association.

He Would Try Anything Once

John J. White, now serving his second term as president of the Connecticut Valley Club, is another example of the truth of the old saying that "There is a black sheep in every family." Mr. White, who was born at Lee, Mass., comes from a long and distinguished line of paper makers, and why anyone who could possibly get into the paper business should pass up such a soft thing for the hazards of the printing game is something beyond all understanding.

Mr. White started in the printing business as a bell boy at the Windsor Hotel, which, of course, is somewhat unusual, and a distinctly novel way of getting into the trade.

In 1884 he established the White Paper Box Company, of which he is still treasurer. He is also connected with the Whitmore Manufacturing Company, holding the position of treasurer and general manager of that concern. He also has found time to dabble in politics, having been elected a member of the board of aldermen of the city of Holyoke in 1903. In 1911 he got the habit of being mayor of the city of Holyoke,



L. R. Pinkerton
President of Omaha, Neb., Club

and kept this up continuously for five consecutive years.

Mr. White says the most pleasant experience that he has in the printing business is umpiring baseball games, when one of the contestants is the Connecticut Valley Club team, because when he umpires his club always wins.

His most disagreeable experience in the trade was an occasion when the entire plant was upset in order to get a rush order out to a customer, the order to be shipped by auto truck, and after his plant had pushed everything through in record time the truckman let the case fall off, break open and mess up the stock so unanimously that it was totally unfit for further use.

Mr. White has been a member of the Connecticut Valley Club for ten years, and is now serving his second term as president.

Started Impersonating Gunga Din

Joseph W. Gram, president of the Cleveland Club, began learning the printing business by filling kerosene lamps, building fires, and carrying drinking water from the city pump, when he was devil in the plant of the *Buffalo Times*. After several years of newspaper work he decided to try his hand at job printing and entered the employment of the Kittinger Printing Company, where he worked for some time. Later

he joined the concern of Hausauer & Plogsted, as foreman, being promoted a short while later to superintendent.

After several years on this job he moved to Cleveland to join Ward & Shaw, general job printers. He remained with this firm five years and then went with the J. B. Savage Company as superintendent.

Mr. Gram says one of the most thrilling things he remembers about his experience was the time when he was foreman of the Hausauer & Plogsted plant, and he came down to work one morning and found the whole place burned out. The consequent rushing around and getting several jobs finished up in other plants, furnished him with a great deal of excitement.

Mr. Gram was a charter member of the Cleveland Club, and has given this organization a great amount of his time since it was started. As president of the club, he recently appointed a large committee to go to Milwaukee and make a strenuous fight for the 1927 convention for Cleveland.

He's Safe from Fires Now

Louis C. Martmer, president of the Newark Club, is another of those Craftsmen who were bitten early in life by the printing germ. He went into the trade at the age of twelve years as an apprentice in the office of the Calvert Lithographic Company. After five years he secured the position of foreman with the Speaker Hines Printing Company, and on this job he succeeded in prying so much money out of the concern that he was enabled after two years to start a plant of his own.

The new concern was given the name of the Martmer-Tri-Color Company, and just as it was going good a fire came along and burned it all up.

This experience had such an effect on Mr. Martmer that he got himself appointed as foreman of the pressroom of the Prudential Insurance Company of America, and now being right in the insurance business, he doesn't care if the place burns up or not.

Between the time his plant was burned out and his connection with the Insurance Company, Mr. Martmer worked for a time in Chicago, Detroit and Grand Rapids, after which he came to New York, where he was connected for a while with the American Colortype Company. He also worked for the Quidri Color Company and the De Vinne Press.

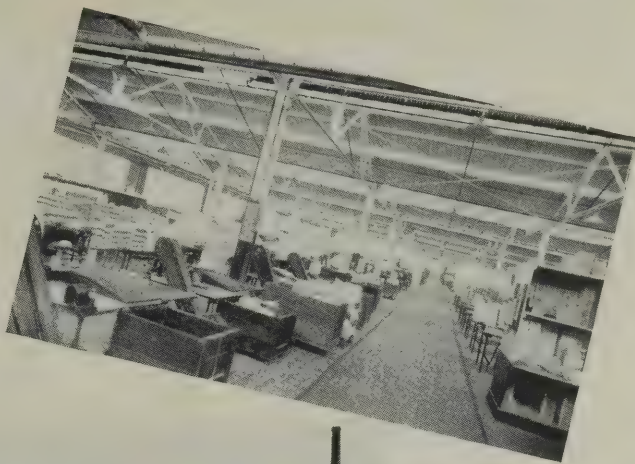
He joined the Newark Club many years ago and has always taken an active and prominent part in the affairs of the organization.



Officials of Los Angeles Club. Left to right: Lee Farmer, Raymond Clapp, David Horwitz and Frank Rodell, directors; Al Siebke, corresponding secretary; Volney James, president; Earle Wood, vice-president, and Gus Pierce, secretary



Exterior and interior views of the plant of



The American Book Co., Bloomfield, N. J., an Austin Operation.



An Austin Daylight Plant Puts You Under Your Own Roof

You will be proud to own an Austin Daylight Printing Plant.

—Because the building that Austin will design for you, whether you require 100,000 square feet or 10,000 square feet, will provide a flood of daylight with abundant ventilation in every nook and corner of the shop.

Austin Architectural Service will provide a building of pleasing exterior that will attract customers; Austin standardized designs provide for economical future expansion; Austin builds with delivery date guaranteed; Austin guarantees quality of workmanship and materials.

Call in an Austin Engineer, who will give you an approximate price for your building project without obligation to you.

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THE AUSTIN COMPANY, Cleveland Architectural Engineers and Builders

New York Chicago Detroit Pittsburgh Philadelphia St. Louis Seattle Birmingham Portland
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AUSTIN

ENGINEERING BUILDING EQUIPMENT

Branch plant of the American Book Company, Bloomfield, N. J., an Austin Operation. The owners operated in this building before the scheduled completion date.



A Partial List of Austin Clients

Pacific Library Binding Company, Los Angeles, Calif.
American Book Company, Bloomfield, N. J.
Haddon Press, Camden, N. J.
Victory Printing Company, Baltimore, Md.
R. R. Donnelly & Son's Company, Crawfordsville, Ind.
Hamilton Printing Company, Greenbush, N. Y.
C. R. Moore Company, Pittsburgh, Pa.
David J. Molloy Company, Chicago, Ill.
The Whitehaven Printing Company, Whitehaven, Pa.
The Shellmar Products Company, Milwaukee, Wis.

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Tribune Publishing Company, Warren, Ohio
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AUSTIN PRINTING PLANTS NOW UNDER CONSTRUCTION

The News-Tribune Printing Co., Wilmerding, Pa.

THE AUSTIN COMPANY, Cleveland, Ohio

We are interested in a building approximately size
us more about Austin Buildings and send us a copy of
your new folder, the "A No. 1 Plan."
Firm
Individual
Address

A-P-8-5-24

Lion and the Lambs Fraternize

Out in Wichita, Kan., where they frequently do things a bit different, they have run true to form by making an engraver president of the Craftsmen's Club. This is a great step forward in the progress of the industry, because it shows that in one city of the country, at least, printers and engravers can get together in the same organization without trying to kill each other.

The head of the Wichita Club is John P. Kieffer, superintendent of the Capper Engraving Company, one of the best known houses in the country.

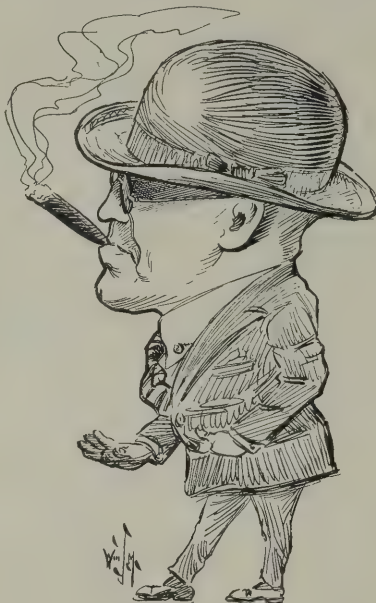
Mr. Kieffer started into the business in 1906 down in El Paso, Tex., and just to show that his intentions were good he began as a printer's devil, and continued at this honorable profession one year, until he discovered that there was more money in the engraving business than there was in printing, so he promptly switched over and began soaking up photo-engraving knowledge. From El Paso he went to St. Joseph, Mo., where he completed his apprenticeship and then went to Wichita and made a connection with the Capper company in which plant he started as a journeyman and rapidly arose to the position of superintendent, a position which he has now held for three years.

He has been president of the Wichita Club a year and a half.

Another Good Grocer Gone Wrong

The grocery business lost a good man when Walter Wallick, president of the Des Moines Club, went into session with himself about sixteen years ago and after a lengthy discussion, chose the printing business as his life work in preference to driving a delivery wagon for the village grocer. At that time he was carrying papers for the *Enterprise*, at Wolcott, Ind., and one day while hanging around the plant he got hold of a stick and managed to set his name in type, which so astounded him that it changed his entire existence and won him over to the printing business in preference to the delivery trade.

After his entry into the profession Mr. Wallick spent several years on a number of country newspapers throughout the Middle West, his first executive position being superintendent of the composing room of the Twin City Printing Company of Champaign, Ill. He then entered the war, and after he had settled that satisfactorily he joined Buckley, Dement



John E. Wade, president of Rochester Club in his classic pose, "Tellin' the World."

& Company of Chicago, after which he spent a year with *The Inland Printer* as associate editor.

About two years ago, Mr. Wallick went to Des Moines, where he had been offered the position of superintendent of the Federal Printing Company, a position which he now holds.

Messenger Who Went Somewhere

Alex Munro, president of the Toronto Club, took a different route from the usual in getting into the business. He started with the Mail Job Printing Company as a messenger boy back in 1886, and from there went into the copy-holding profession. From this he graduated into a proofreader and became head of this department. While in this position, it is charged that Mr. Munro was such a good reader that if he read a galley and found no mistakes, he would go back and read it again. Due to this sort of thing, force was brought to bear to remove him from the proofreading department, so he was given the job of foreman of the plant, where he got an opportunity to see how it feels to have somebody mark up his jobs.

After five years as foreman he was pushed up another notch and became superintendent of the entire plant, a position which he holds now.

The company now is known as the "Southam Press, Limited," and it is an organization known throughout the world for the excellent quality of its work. Mr. Munro is one of the pioneers of the Craftsmen movement in Canada, and is now serving his second term as head of the Toronto Club.

Errand Boys Can't Be Trusted

The hazards incident to hiring an office boy are amply demonstrated in the case of Walter Olivier, now president of the Grand Rapids Club and foreman of the White Printing Company. In hiring an errand boy one never knows how he is going to turn out, and it is quite a risky undertaking. The White Printing Company hired Walter as an errand boy some years ago, but instead of sticking to the job he was hired for he kept fooling around the printing shop and soaking up knowledge until the first thing the White Printing Company knew he had complete charge of the composing room, and he continues to hang on to it.

Between the two jobs, however, Mr. Olivier has had more or less of a varied experience. He worked several years for the Grand Rapids Paper Box Company, tried selling for a couple of years, and spent one year on a country newspaper where he did everything from writing copy, setting type, making up and printing the paper to wrapping it and delivering it to the post office. After a year of this he returned to Grand Rapids, got a position with his old employers, the White Printing Company, and took their composing room away from them.

He was a charter member of the Grand Rapids Club, member of the Board of Governors, was elected vice-president and recently made president of that association. Among his other notable accomplishments is the fatherhood of twin girls.

Spanish Show at Art Center

An exceptionally interesting exhibit of Spanish posters now is on display at the Art Center in New York. This is the first show of its kind ever seen in the city and is a distinctly novel display. There are about one hundred examples in the exhibit and they will remain at the Art Center until about September 1.



Officers of the Des Moines Club: Walter Wallick, president; E. B. Boothe, publicity; J. Elton Carter, second vice-president; B. J. Hill, first vice-president; James T. Monahan, financial secretary; Paul Dycus, sergeant-at-arms; Emery A. Odell, recording secretary

Chieftain Bond

WHEN COLOR COUNTS! It is now established that color in advertising *pays*—and often it pays best when employed in the paper upon which your message is printed.

White will probably always be pre-eminent for correspondence, but the sales letter on colored paper and with a colored envelope invites the eye and thrusts itself out conspicuously from any mass of mail. If a shade is properly selected, a tinted letterhead helps to create toward *your* message an attitude of warmth and friendliness in the most hardened reader.

CHIEFTAIN BOND, made in fourteen colors besides white, is pre-eminent suited to such use. Moreover, it is a good paper for any business house to establish as standard for all forms. Its color range is adequate for the most extensive systems.

"Note the Tear and Wear as well as the Test"

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ATLANTA, GA.	Sloan Paper Co.	OKLAHOMA CITY, OKLA.	Kansas City Paper House
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	OMAHA, NEB.	Field Hamilton-Smith Paper Co.
BOSTON, MASS.	W. H. Claflin & Company	PHILADELPHIA, PA.	D. L. Ward Company
BRIDGEPORT, CONN.	Lasher & Gleason, Inc.	PITTSBURGH, PA.	Potter-Brown Paper Co.
BUTTE, MONT.	Minneapolis Paper Co.	PORTLAND, OREGON	Blake, McFall Co.
CHICAGO, ILL.	Parker, Thomas & Tucker Paper Co.	PROVIDENCE, R. I.	Paddock Paper Co.
CINCINNATI, OHIO	Standard Paper Co.	RICHMOND, VA.	Richmond Paper Company
CLEVELAND, OHIO	Petrequin Paper Company	ROANOKE, VA.	Caldwell-Sites Co.
DALLAS, TEXAS	E. C. Palmer & Co., Ltd.	ROCHESTER, N. Y.	Hubbs & Hastings Paper Company
DES MOINES, IOWA	Carpenter Paper Co. of Iowa	ST. LOUIS, MO.	Acme Paper Company
DETROIT, MICH.	Whitaker Paper Co.	ST. PAUL, MINN.	E. J. Stilwell Paper Co.
HOUSTON, TEXAS	E. C. Palmer & Co., Ltd.	SAN ANTONIO, TEX.	San Antonio Paper Co.
INDIANAPOLIS, IND.	Century Paper Co.	SAN FRANCISCO, CALIF.	General Paper Company
KANSAS CITY, MO.	Kansas City Paper House	SEATTLE, WASH.	American Paper Company
LANSING, MICH.	Dudley Paper Co.	SPRINGFIELD, MO.	Springfield Paper Co.
LOUISVILLE, KY.	Southeastern Paper Company	SPOKANE, WASH.	Spokane Paper & Stationery Co.
LOS ANGELES, CALIF.	Western Pacific Paper Co.	TACOMA, WASH. Tacoma Paper & Stationery Company	
MILWAUKEE, WIS.	Allman-Christiansen Paper Co.	TOLEDO, OHIO	Commerce Paper Co.
MINNEAPOLIS, MINN.	Minneapolis Paper Co.	WASHINGTON, D. C.	Barton, Duer & Koch Paper Co.
NEW ORLEANS, LA.	E. C. Palmer & Co., Ltd.	WILKES BARRE, PA.	D. L. Ward Co.
NEW YORK CITY	F. W. Anderson & Co.	WORCESTER, MASS.	Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc.

ENVELOPES—WAUKEGAN, ILL.—National Envelope Co., Div. United States Envelope Co.

WORCESTER, MASS.—Logan, Swift & Brigham Envelope Co., Div. United States Envelope Co.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

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WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



OVER THE BOUNDING MAIN WITH THE ADVERTISING MEN AND WOMEN

More Than Seventeen Hundred Americans on Trip—Wet Ships Sympathize with Drys by Radio—Special Newspapers Issued en Route—Much Entertainment—Wreath Dropped on Hubbard's Grave

The following interesting letter concerning the trip across the pond by the Associated Advertising Clubs has just been received from THE AMERICAN PRINTER'S Special Representative, who is covering the London convention:

There were 1610 delegates on five ships that left America for the London convention of the Associated Advertising Clubs of the World, July 12 to 17, 1924. They sailed from Montreal, Boston, New York, Philadelphia and Houston, Tex. About 150 delegates went in other ships, some in advance of the sailing of the delegates on these ships, making the total well above 1700.

Lou E. Holland of Kansas City, president, and Carl Hunt of New York, executive manager of the association, were on the steamship "Republic," which sailed from New York, July 2, which fact, coupled with the additional facts that it is a boat of the United States Lines, and that all of its cabin passenger facilities had been chartered by the association, made it as nearly the official ship as any one of them could be. There were 570 delegates and members of their families on the "Republic," about 400 on the "Lancastria," which sailed from New York, July 3, about 250 on the "Samaria," from Boston, 250 on the "Montcalm," from Montreal and 140 on the "de La Salle," from Houston.

Wireless messages were constantly exchanged between the vessels. The Texans wired to the "Republic," which was officially under the ban of the Eighteenth Amendment, "drink to us only with thine eyes; we will drink with wine." From the "Lancastria" before sailing came for each delegate on the "Republic" a corkscrew to which was attached a tag bearing the legend, "with deepest sympathy, from a Lancastria bunch."

The delegation on the "Republic" was fairly typical of those on the other vessels. The members represented all sections of the country and every division of advertising activity. Some of them

had to do with marketing and selling as well as advertising. One young woman, for instance, is a special investigator of department stores. She establishes contact with the different departments in the role of a customer, follows through in the matter of wrapping packages,

strenuous days of the London convention and its aftermath that lay ahead of them.

President Holland had appointed Rowe Stewart, business manager of the *Philadelphia Bulletin*, chairman of the entertainment committee that was to function on the "Republic." Soon after the vessel got under way on the first day, Mr. Stewart called his committee together and laid out a program. One of the first suggestions was the publication of a daily paper by the members of the delegation. In common with most large passenger steamers, the "Republic" issues its own daily each morning. It consists of eight pages, of five columns each, seven pages of which are printed prior to sailing. The remaining page, which is No. 1, is made up of radio news covering important events. It happened on this voyage that most of the news received concerned itself with the Democratic convention that was struggling in New York with the vexing question of picking an opponent for President Coolidge.

Plenty of white paper being available, it was decided by Mr. Rowe's committee to issue an evening edition of one or two pages of the daily, to be devoted solely to the deeds and alleged misdeeds of the passengers. An editor for each day, with authority to organize his staff as he should choose, was appointed. C. A. Tupper, publisher of a number of business papers in Chicago, was chosen editor for the first day. The editors of the other editions were, C. C. Squires of Scranton, Pa., Minna Hall Simmons, John Clyde Oswald and Charles W. Hoyt of New York, and Lowry Martin of Corsicana, Tex.

The "Republic's" print shop is located on Deck A, next to the smoking room, consists of a double cabinet of type cases, an imposing stone and a 12 x 18 Chandler & Price press, electrically driven of course. It is under the capable direction of Herbert Lloyd, an Englishman of 31 years' experience at the printing business, 26 years of which he has spent on ship board. He is assisted by Jacob Dams, who hails from Dusseldorf, Germany. The Intertype Corporation had placed a machine on board, in charge of C. H. Mason, its New England representative, for the special use of the delegation. Mr. Mason is a former operator and he was kept busy at the key-board during the voyage.

ASSOCIATED ADVERTISING CLUBS

Supplement to

The Chicago Tribune
DAILY NEWS OCEANIC EDITION NEW YORK



One of the special daily papers issued aboard the Ad Ship "Republic," John Clyde Oswald, editor

making deliveries, etc., and then reports her findings, with recommendations of needed changes of methods.

There were advertising agents, copy writers, publishers, editors, engravers and printers. They talked shop a part of the time, but most of the time they played and rested, in preparation for the



Officers of Pittsburgh Club: Back row—T. G. Spencer, William F. Bremer and Roy Mumma, board of governors; front row—Carl A. Fromholzer, entertainment; Arthur C. Gruver, chairman of governors; S. Roy McClelland, president; Fred C. Adams, secretary, and Paul W. Claney, board of governors



A REPRODUCTION of the souvenir distributed at the dinner held January 17th, 1902, by the Typothetae of the City of New York, commemorating the 196th Anniversary of the birth of Benjamin Franklin; and in honor of Theodore L. DeVinne, first president of the United Typothetae. During the preceding June both Columbia and Yale Universities conferred on Mr. DeVinne the degree of A.M.

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

406 Pearl St. - - New York
89 Mortimer St., - Rochester

521 Cherry St., - Philadelphia
131 Colvin St., - - Baltimore

Allied with

BINGHAM & RUNGE CO., E. 12th St. & Power Ave., Cleveland



*East is East and
West is—Milwaukee*



MILWAUKEE is the choice of the International Association of Printing House Craftsmen for their Convention this year. Since its inception fifteen years ago in New York City the "Share Your Knowledge" movement has been widespread. Now all cities that are large printing centers boast of a Craftsmen Club. The constructive work done by members of these Clubs is reflected in the improvement of all classes of presswork, brought about through the interchange of ideas and solutions of pressroom problems by men in the craft big enough to relate their experiences at the regular meetings for the benefit of those "who do not know." Even Rollers have received their share of attention.

*They may give you a press with the latest kinks,
And type of the newest design,
You may have the choicest of paper and inks,
And cuts that are really fine.
They may give you copy so snappy and good
It draws dollar bills from their fold,
But you cannot make good as a pressman should
If your Rollers are too darned old.*

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

New York

Philadelphia

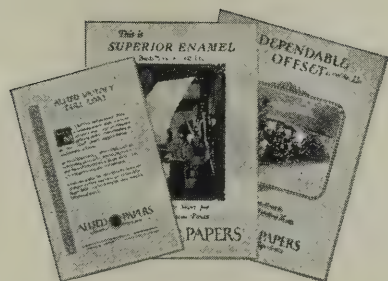
Baltimore

Rochester

Cleveland



KENWOOD TEXT



*Send for these
Printed Specimens*

THIS sheet possesses a medium rough finish which gives all the soft, velvety appearance which one seeks in an antique or eggshell paper. Yet it takes sharp impressions of fine and closely drawn lines.

It is a particularly good sheet for fine brochures, folders and books. It prints clean; it is economical; and it possesses true Allied value. You can get Kenwood Text either in White or India. Send for our sample book.

Besides our mill brands we stock both at the Mills and our New York Warehouse, Monarch C I S Litho, Laid Mimeograph, French Folio, Standard M. F. in white and colors, Standard Super in white and colors, Index Bristol in white and colors, Offset Blanks, Litho Blanks, Translucent Bristol and Campaign Bristol.

ALLIED PAPER MILLS, Kalamazoo, Michigan

In writing for samples please address Desk 8, Office 5

New York Warehouse, 471-473 Eleventh Avenue

ALLIED MILL BRANDS

Porcelain Enamel
Superior Enamel

Superba Enamel
Victory Dull Coat

Dependable Offset
Kenwood Text

ALLIED



PAPERS

10 Paper Machines

34 Coating Machines

The entertainment committee designated the various programs under various titles. The afternoon of July 4 was devoted to a patriotic program, H. H. Charles, president of the New York Club, was chairman, and there were addresses by President Holland, Jarvis A. Wood, head of the N. W. Ayer advertising agency and president of the Poor Richard Club of Philadelphia; John Clyde Oswald and Fred B. Smith of New York.

Friday evening there was a general concert, with Mr. Stewart presiding. Saturday evening was Chicago night, with Homer Buckley and C. A. Tupper jointly in charge. The advertising women had their inning Monday evening, under the leadership of Helen Waldo, president of the League of Advertising Women of New York. Tuesday evening there was a bridge whist tournament, with Colver Gordon of New York in charge. The prizes were fountain pens presented by the L. A. Waterman Company of New York. The captain's dinner took place Wednesday evening, after which there was a concert directed by Mr. Stewart. Thursday evening was "Poor Richard Night," the famous Philadelphia Club of that name furnishing the entertainment, with Carl Bloomingdale officiating as the capable impresario. There were also numerous athletic events under the management of H. C. Story of Philadelphia.

Valuable souvenirs were distributed at various times and in a variety of ways. James S. Martin, manager of the export department of the Remington Typewriter Company, presented a portable typewriter that was won by Mrs. Frank E. Morrison of New York. The Poor Richard Club presented a silver mesh bag.

Ten sets of "Little Leather Classics" and a number of Waterman fountain pens were also distributed to those holding the lucky numbers.

The voyage ended at Southampton, July 12, at which port trains were taken for London. There were many incidents that might be written about, but lack of space forbids. One that should be mentioned because of its interest for many readers of THE AMERICAN PRINTER occurred on the night of Thursday, when Mr. Charles of New York, in memory of Elbert Hubbard, tossed a wreath into the ocean as the "Republic" passed near the spot at which the Lusitania was sunk by a German submarine in 1915.

* * *

Typothetæ Compiles Business Statistics

According to a chart in the office of the Toronto Typothetæ, compiled from information supplied by thirty-three firms each month, it is shown that the highest amount of sales was reached in September, 1923, jumping to a total of \$339,494 for the month, as compared with \$207,618 in August. The increase was traced to printing resulting from the National Exhibition at Toronto. Percentage of productive time in all departments rose to the peak of 67.3 per cent for September, as compared with 62.9 per cent for the preceding month. The sales for 1924 have shown a steady increase since January, which month dropped to the low level of \$165,472. Business improved during February, March, April and May, the latter month showing sales of approximately \$245,000. The month of May, 1923, showed total sales of \$236,771 and productive time of 66.4 per cent.



EUREKA! A MASTERPIECE!

For a long time we have known that the chief indoor sport among all great columnists is the reviewing of books.

It has not been our intention to ignore the rules and regulations of the Column Conductors' Union merely in order to appear different.

Such an attitude, we feel, would be cheap and unworthy of our high calling. The reason has been that we knew of no book meritorious enough for us to rave about.

Now there is one, so all the pent-up flood of enthusiasm and adjectives which we have been hanging onto several years for just such emergency, may at last be turned loose with a whoop and a roar.

We are about to speak of a volume, just issued by the Oswald Publishing Company under the picturesque and intriguing title, "Mavericks," and we feel that no matter what we, in our poor, weak way, may say about this work, it will not be enough.

"Mavericks" is a masterpiece of such marvelous magnitude that we stand before it utterly spellbound and wall-eyed and speechless in admiration.

It is a book which should be in every home, in every library, in every club and every other place.

As a contribution to contemporary verse—verse with plot and action, verse with a beginning, a middle and an end, verse of the good old-fashioned Western narrative type with a wild and free "knock-'em-down and let-'em-lay" style, this book stands supreme.

As for humor, some of these verses are so funny that several hard-boiled printers became positively hysterical while setting them in type.

And pathos—Well, there are some passages so sad that strong men break down and cry right out loud when reading them.

There are bits of philosophy here also. Philosophy that makes the wise cracks of Plato, Aristotle, Franklin and Will Rogers read like the innocent prattle of little children.

And if you like fantasy, you will find in this book situations so fantastic that the wildest thing Poe ever imagined sounds like a bed-time story.

Besides all of which, there are illustrations, and all we need say in regard to these is that you could search the Metropolitan Museum from attic to wine cellar and find nothing to equal them.

The book consists of 128 pages, containing nearly 50 poems, a lot of profanity and 20 pictures, all bound in paper and cloth-covered boards.

We could say much more in praise of this great book and we would like to, but we feel that in a matter of this kind we should stick to hard facts and the plain, unembellished truth. We don't want anyone to get the idea we are unduly prejudiced in favor of the book on account of who wrote it.

The identity of the author has nothing to do with the case.

We think it is a great book in spite of our having written it.

Australia Big Consumer of Paper

The Australian High Commissioner in London has issued a memorandum showing the various materials purchased by Australia from England. In this list printing paper is an important item. The value of printing paper exported to Australia and New Zealand in 1922 was £1,104,000.

In 1923 these two colonies bought no less than £2,191,000 worth, or 55 per cent, of the total British printing paper exports. In connection with the colonial sale of paper a deputation waited on the Colonial Secretary and asked him to express the thanks of the paper industry to the Australian Government for the treatment they had accorded to British papers, and to urge that it should be continued.

* * *

George Jones Fifty Years a Printer

That well-known London printer, George W. Jones, has completed fifty years' service in the trade, and to celebrate his trade jubilee he was entertained to dinner in the Stationers' Hall in London. That grand hall was filled with a gathering well representative of the craft. Richard Austen-Leigh said Mr. Jones was an artist whose medium of expression was printing. Undoubtedly Mr. Jones was one of the pioneers of a printing renaissance some forty years ago. Lord Riddell and many others spoke appreciatively of Mr. Jones' career. He was presented with a two-hundred-year-old silver porringer.

* * *

Federation Convenes in Norwich

The annual meeting of the Federation of Master Printers has been held at Norwich with an attendance of about four hundred members. The company had a civic welcome from the Lord Mayor and Mayoress of Norwich, and there were pleasant jaunts to places of interest. Of course trade matters were discussed, and costing was well threshed out at the meetings, but the main mark of the meeting was a strong note of idealism.

Mr. Haeggström and George W. Jones spoke of ideals in printing. William B. Wykes, a director of Messrs. Wykes & Paine, printers, Leicester, was elected president for the coming year. Mr. Wykes has already done good work for the Federation and is unsparing of himself in the discharge of his duties.

* * *

Government Prepares Educational Displays

Two traveling exhibits of representative examples of the graphic arts have been completed by the United States National Museum and are being sent to various parts of the United States for instruction purposes. These exhibits possess both interest and great cultural value and are exceedingly comprehensive. Under each of the major subdivisions, such as wood engravings, collotypes, lithographs, line cuts, woodcuts, and others, may be found several excellent prints, tools, printing block or labels which enhance the value of the exhibit.

Those interested in having these traveling exhibits for meetings of an educational nature may secure them from the museum in Washington, the only requirement being the payment of express charges on the case, which weighs, with its 12 screens, between 250 and 300 pounds.



CROMWELL SPECIAL PREPARED TYMPAN PAPER

A proven product. True in caliper.
A perfect draw sheet. No offsetting.
Saves in make-ready.
Eliminates shrinking and swelling.
It costs more per roll, but less per sheet.

*Just ask
the man
who uses it!!*

Every roll of Cromwell
product is

**Unconditionally
Guaranteed**

Be sure you get THE GENUINE
—it bears our trade-mark

**The World's Best and
Standard Tympan**

MADE BY
THE

CROMWELL PAPER CO.

JASPER PLACE
CHICAGO
U.S.A.

Mint Again Going Full Force

The new Japanese mint, housed in a large wooden structure with windows protected by steel wire, is now operating in full force, turning out the nation's supply of paper money, securities and stamps. The plant employs 4000 skilled people, half of whom are women. Among the men are many with gray hair who started to work in the mint when it was founded almost fifty years ago and who took an oath that they would never desert this department.

Printing a five yen note requires a week and seven different machines are used. The paper is made by secret process and the ink used costs nine yen a pound. New stamp machines have been imported from the United States and Germany and are operating. Y. Yano is chief of the department.

* * *

Kirby Makes Changes at Bureau

Before leaving the Bureau on December 16, Major Wallace W. Kirby, director of the Bureau of Engraving and Printing, is endeavoring to construct a strong organization. Dismissing two members of the staff in the latter part of July, he stated that further reorganization of the Bureau would be effected, and other changes made. One of the dismissals was that of the chief of the engraving division and one of the engravers, which, he stated, was for the good of the service. Harry Dawson, a portrait engraver at the Bureau for many years, was promoted to the post of chief of the engraving division.

* * *

District Meeting Announced in Canada

Notices have been sent out announcing an important meeting of the commercial printing interests of Ontario and Quebec to be held at Montreal, September 5. The meeting will bring together representatives of the various branches of United Typothetæ District No. 16, embracing Montreal, Quebec, Ottawa, Toronto, Hamilton and other western Ontario cities. Matters affecting the industry will be thoroughly discussed and it is announced that addresses will be given by George K. Horn, president, and George K. Hebb, first vice-president of the U. T. A. The proceedings will include a dinner-meeting.

ANOTHER PHOTO PROCESS

*

Inventors Continue Busy on Methods to Replace Type

*

Many inventors are at work on the problem of producing printing surfaces by means of photography, and in addition to the machines that have reached what can be called a practical stage of construction, many patents have been taken out by new comers in this field.

A patent has been taken out by Messrs. Linotype & Machinery, Ltd., for a machine for the production of typo-



Print shop on the "Republic" showing Ship's Printer Lloyd, his assistant, Jacob Dams, and a "devil" recruited from the passengers

graphical printing surfaces by photographic means. Film strips bearing representations of the type matter are attached in parallel columns to a glass plate by the engagement of perforations in their edges with pins fast to the plate, and are photographed on to a sensitive zinc, aluminum, or other printing plate, the matter showing through the glass plate. A column of strip may be formed of one or more pieces so that faulty parts may be cut out and replaced by correct pieces. Dividing lines in the printed matter may be produced by means of black lines on narrow white strips, or white lines on narrow black strips on the surface of the glass, ac-

cording as the matter on the film strips is positive or negative. The glass plate may have permanently depicted thereon such matter as the title of a newspaper, which appears as a permanent feature of the ultimate print. The assembled form is backed by a wood or metal sheet painted white.

* * *

Printers Protest Foreign Invasion

As a considerable amount of matter printed abroad is not showing any marks of the country of its origin, strong protests are being made to the Board of Trade by British printers. It is said that many large manufacturing concerns are buying cheap printing done in Continental countries, and it is suggested that an Act should be passed making it obligatory that all printing coming into this country from abroad should bear indication of its foreign origin.

* * *

Mexico Good Field for Advertising

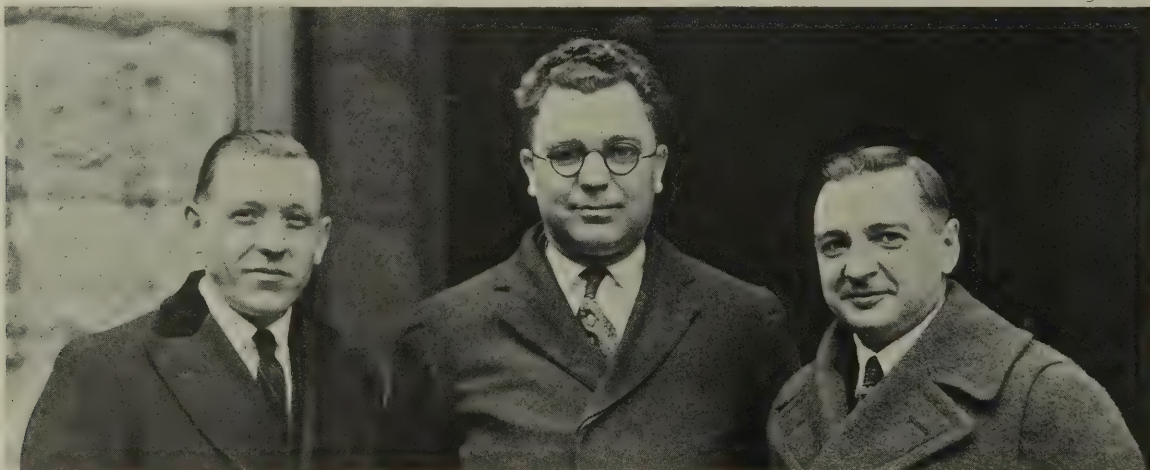
Impressed with the favorable outlook in Mexico, Edward P. Kreutzinger, manager of the foreign department of the American Colortype Company of New York, has returned to this country after two weeks spent in Mexico. The company is affiliated with the Osborne Company of Newark, N. J., oldest and largest makers of art calendars for advertising purposes in the world. The American Colortype Company has been meeting with success in Mexico and large sales have been made, which is an indication that direct by mail advertising, when conducted on a high grade basis, pays in Mexico as in other quarters.

* * *

Summer Meetings Prove Practical

The regular meeting of the Cleveland Club was held in Shuders Cafe July 21, and presided over by J. W. Graham, president. Despite the heat, the attendance was all that could be desired. Last year the meetings were discontinued during July and August, but when fall meetings came around it was found somewhat difficult to get a good attendance. So it was decided to hold regular meetings in July and August the same as any other month, and judging from this last meeting, the experiment will be a success.

The meeting was devoted to discussions of ways and means as to how to get the next convention for Cleveland. A big booster committee was appointed.



Official costume for delegates to Milwaukee convention which will insure them a hot time in the old town. The above models are the principal men behind the guns in planning the big show, Paul F. Laabs, George A. Just and George A. Faber

MAVERICKS

A Collection of Poetry, Pictures and Profanity

By E. H. E., Editor The Pi Box



IT is a book filled with action from cover to cover, action such as furnished by the hard-riding, hard-fisted, big-hearted clan of the Western Ranges.

If you have a love for the great outdoors; if you have any of the spirit of adventure in your system, then you will surely want a copy of *Mavericks*.



The author in his wild native state as captured on plains of South Dakota

You will get many a good laugh from these pages, but you will find tragedy here also, and pathos, and philosophy, and fantasy, and even bits of history of the old West.

Read about Tuscaloosa Todd and Stormy Brown who shot Comanche Shay full of gold dust and then mined it out again,

And the hard-boiled philosophy of that old irreconcilable Hellandamn Hawkins,

And the strange death of Powder River Higgins, impaled by an icicle,

And Poison Peters' wrassle with remorse,

And the little maggot who lost his horse,

And the suicide of Tallahassee Slim,

And the astounding verdict in the case of the hanging of Speckled Bill,

And the heroic passing of the mangy pup,

And the impassioned call to duty delivered by Chief Two-Tanked-Tumblebug,

And dozens of others equally interesting.

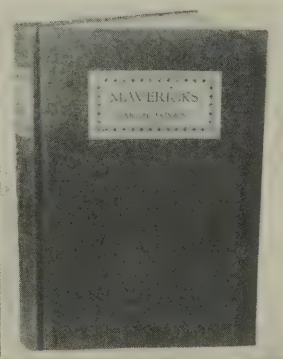
They are all here, nearly fifty of them, in a book of 128 pages and containing twenty-one illustrations by the author

COLLECTORS will be interested to know that this is the first book of verse done in that new and beautiful face, Monotype Kennerley. Binding: Paper and cloth covered boards; label titles front and back.

Limited First Edition Now on Sale at \$1.50 a copy. Order from

Oswald Publishing Company

243 West Thirty-ninth Street



Photographic reproduction of the book itself, greatly reduced in size

Disastrous Migration Continues

The list of big printing concerns which have found the New York pace too swift for financial comfort continues to grow, the latest plant to leave the Metropolis being the Art Color Printing Company of 209 West Thirty-eighth Street. The company, which is one of the largest in the city, employing more than four hundred people, is moving to Dunellen, N. J., for the same old reasons, exorbitant rents, prohibitive wages and the unfair second class postal charge system.

Others of New York's largest printing concerns which have deserted the city on account of exorbitant costs were the Carey Printing Company, P. F. Collier & Sons, Williams Printing Company, McCall's plant and Harper Brothers. Besides this, a great many of the biggest publications have taken their business from the city, these including several magazines formerly handled by the United Publishers' Corporation, *The American Legion Weekly*, *The Army and Navy Journal* and the Hearst magazines.

* * *

Employees Want Another Increase

Following a meeting of the New York Typographical Union held July 20, the members of this Union have decided to make a request for another increase in wages. A three dollar raise was granted them a short time ago and now they want an additional five dollars, which would make the scale \$58 a week.

Besides this increase, the Union will ask pay for holidays, including New Year's Day, Decoration Day, Independence Day, Election and Thanksgiving.

* * *

Maine Printers Hold Outing

The printers in the State of Maine held a most interesting and enjoyable Field Day, July 26. The outing was for employers, employees and their families and friends. It was held at Casco Bay, Me., on Great Chebeague Island at the Hotel Hamilton.

The trip was made on the Steamship Pilgrim, the party leaving the Custom House Wharf, in Portland, in the morning, and returning in the evening. On the day's program was a baseball game, and the other sports included golf, tennis, quoits, swimming, races, contests of various kinds for both men and women, and a dance in the evening.

AMERICANS WHOOPING THINGS UP IN LONDON

*

Prince Opens Convention—Chairman Calls It Greatest Rodeo and Round-up of Ad Folks in History

*

What with grabbing off a whole bunch of prizes at the Olympic Games and all of the excitement about the United States Army airplane tour around the world and with nearly 2000 delegates at the convention of the Associated Advertising Clubs in London, America is certainly doing things up in Europe.

The main body of the North American advertising delegates, consisting of representatives from every State, as well as Canada, arrived on the three ships, "Republic," "Lancastria," and "Leviathan," late the night of July 11. The boats docked at Southampton and the grand invasion started the next morning at 6 o'clock, when the delegates started coming off the boats. They were met and welcomed by the Mayor of Southampton, and as quickly as possible were placed aboard special trains for London.

The first event on the program was the reception in the evening at Albert Hall. This vast building in Kensington was crowded to the doors with the many visiting delegates from all over the world, and the thousands of natives who also wanted to get in on the show.

During the evening one of the most impressive ceremonies was the procession by the Lord Mayor of London in all of his official robes, accompanied by the provincial mayors.

The next day, Sunday, July 13, was a rather quiet day, during which the visitors had occasion to see the city until the afternoon meeting in Central Hall. Special services in many of the churches were held in the evening, and most of the delegates retired to bed early in preparation of the day ahead.

Things started off early Monday morning, July 14, the scene being the Conference Hall of the British Empire Exposition at Wembley. One of the greatest demonstrations during the occasion took place when the Prince of Wales appeared to open the convention. After delivering his address, the meeting was turned over to the Right Hon. Viscount Burnham, who declared the convention was the "greatest rodeo and business round-up ever held in history."

Among the other prominent Britishers at the first session were Sir Eric Geddes,

Harold Vernon and John Cheshire. Frank B. Kellogg, American Ambassador, also was present, and it was his job to welcome the delegates to England. During the session, Lou Holland, president of the Associated Advertising Clubs, read an inspiring message from President Calvin Coolidge.

At the second session held Monday afternoon, President Lou Holland presided, and with him on the platform were Right Hon. Winston Churchill, Sir Philip Lloyd-Greame, and Francis H. Sisson of New York. Besides these gentlemen the other speakers during the afternoon included Sir Lawrence Weaver and Sir Charles Higham.

Lord Leverhulm was the chairman of the morning session on Thursday, and the Right Hon. Lord Kysant, Sir Charles Higham, James D. Mooney and O. C. Harn also officiated during the session. The speakers were Stanley Baldwin, Sir Robert Horne and Sir Philip Lloyd Greame.

The next general session was held on Thursday, and it was presided over by Sir Harold Vernon. One of the most prominent speakers on the program was E. T. Meredith, the Des Moines publisher, who served with such distinction as Secretary of Agriculture in the Wilson Administration, and who was mentioned for Democratic Vice-President at the recent New York Convention.

Tuesday afternoon and Wednesday were devoted to departmental meetings, and those not interested in these sessions, took the occasion to visit the British Empire Exhibition, where an extensive display of advertising was shown.

The final business session was devoted to election of officers, choosing of next year's convention place, awarding of trophies and other routine business. When this was cleared up most of the delegates proceeded to do Europe on their own, and at present they are scattered all over the continent.

As announced briefly in the previous issue of THE AMERICAN PRINTER, the 1925 convention goes to Houston, Tex.

The election resulted in the retaining of Lou E. Holland of Kansas City as president, thus starting him on his third term and setting a precedent in the history of the club, as Mr. Holland is the first man who ever has been accorded this honor.

Jesse H. Neal of New York, who has been secretary and treasurer of the association for the past two years, was also reelected unanimously.



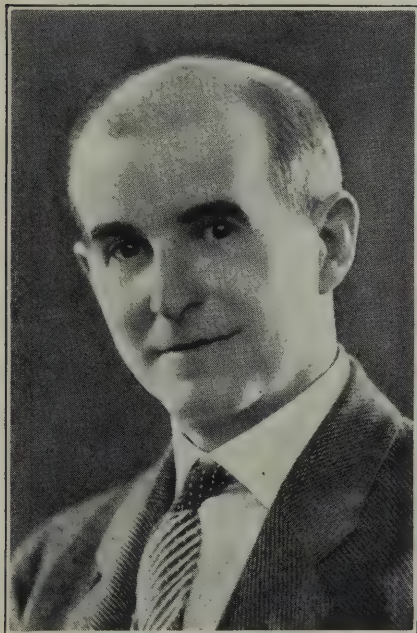
Officers of Detroit Club. Back row: Larry Folk, O. A. Zimmerman, F. E. Baumann, governors; Richard Cooper, treasurer. Front row: Paul Benter, governor; George H. Glaeser, secretary; George Wilson, president; George Curd, vice-president; John A. Stryker, ex-president.

MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor Saving Accessories. Descriptive matter sent on request.

Recent Additions To Miller Sales Force

General Sales Manager John D. Babage of the Miller Saw-Trimmer Company announces recent appointments to the Miller sales force as follows:



Walter S. McNear

Walter S. McNear succeeds L. W. Conger in Maryland, District of Columbia and Virginia, with permanent headquarters at Baltimore. Mr. McNear is an experienced printing supply salesman, having been for a number of years connected with the Boston branch of the American Type Founders Company. For the last eighteen months he has been employed in the advertising department

of the Diamond Match Company, New York. "Mac" is a practical printer and pressman, with a thorough working knowledge of Miller machines, qualifying him to explain their operation and render expert advice in the selection of Miller equipment.

D. G. Clark, a Massachusetts product, young in years but experience-wise in everything pertaining to Miller machinery and devices, has been appointed to the metropolitan district of Greater New York. Mr. Clark acquired his printing education in the office of the *Boston Telegram*, perfecting the Miller end of it through a course of instruction at the Miller factory. Manager Casey of the New York branch will experience no difficulty in developing young Clark into a star Miller salesman.

Grady Mason, long connected with the Miller Saw-Trimmer Company as a demonstrator in the South Texas territory, recently appointed to a sales position, needs no introduction to the printers of that section. His pleasing personality, together with his intimate knowledge of the Miller line, assures him success in his new line of duty. Mr. Mason's permanent address will be the Dallas branch, 509 South Akard Street.

H. Clay Cross, a young printer-salesman from Louisville, Ky., will assist J. F. O'Donnell in serving the trade in the Indiana territory. Although new to the duties of a Miller salesman, he is experienced in the operation of Miller machines and thoroughly conversant with their good points. The permanent address of Mr. Cross will be the Severin Hotel, Indianapolis, Ind.

George P. Dunlevy, former representative of the Miller Saw-Trimmer Company in the Pittsburgh district, has again joined the Miller sales force. Mr. Dunlevy will travel out of the Philadelphia branch, covering eastern Pennsylvania. George knows the Miller line like a book and is well qualified to serve his trade efficiently and well. We bespeak him success in his new field.

* * *

Miller "High-Speed" Establishes 3900 Per Hour Average

Mr. John H. Bacon, president of the John H. Bacon Printing Company, Bangor, Me., in a recent letter to a brother printer makes the following comments regarding the Miller "High-Speed" Press:

"Your letter received asking about our Miller 'High-Speed' press. We installed the 'High-Speed' press a year ago last February and since that time we really don't know how we could have kept house without it.

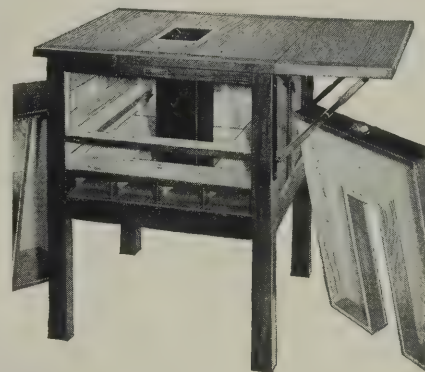
"Our pressman will put on a run and get 3900 per hour for an average; on a 5000 run where little make-ready is necessary, he will lock up the form, make it ready and complete the job in one hour and a half."

Mr. Bacon further states that the pressman operating the "High-Speed" had no previous experience with a cylinder or automatic press larger than a Miller 10 x 15. His success demonstrates the readiness with which pressmen of average ability are converted into efficient "High-Speed" operators.



D. G. Clark

New Cabinet Stand for Miller Bench Saw



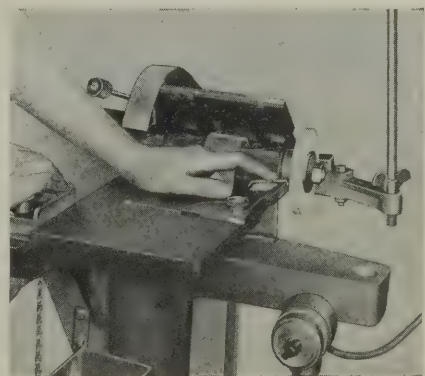
The Miller Saw-Trimmer Company has recently introduced a new cabinet stand, on which to mount the popular "Little Miller" printers bench saw-trimmer. This cabinet is of solid substantial construction, made from selected hard wood, nicely filled and varnished—an ornament to any shop.

A metal chute, built through the center of the base, carries all trimmings and waste materials to a box or other receptacle on the floor. Two liberal size drawers and additional compartments are provided for the storage of leads, slugs, rules, etc. A hinged drop leaf at side, when raised, gives additional table space—a convenient rest for galleys in trimming Linotype slugs or other work of this nature.

Cabinet occupies but little floor space, fits almost anywhere, and is easily moved, forming a most convenient portable saw-trimmer outfit. The "Little Miller" cabinet stand is carried in stock at all Miller branches. Descriptive matter and prices sent on application.

* * *

Miller Saw-Trimmer Knife Grinding Attachment

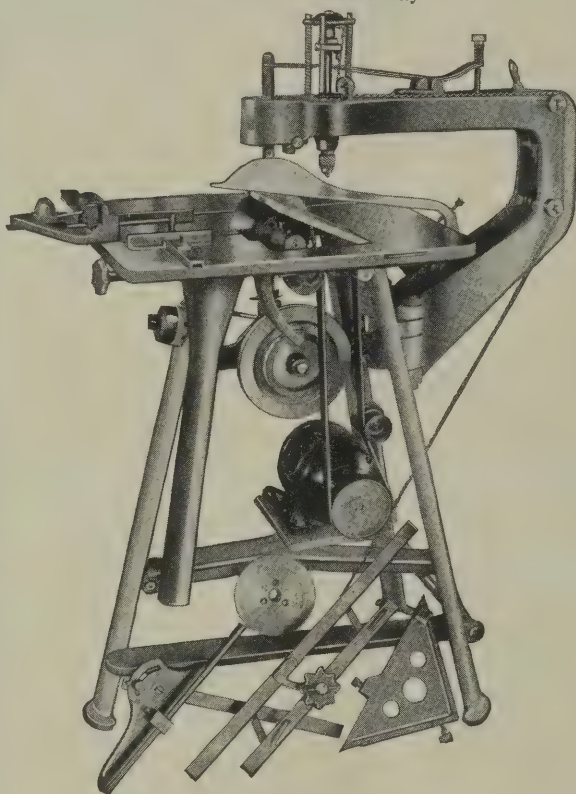


The Miller Company has recently perfected a simple, inexpensive attachment for grinding trimmer knives. The knife, held in place with light finger pressure in groove provided, is brought gently into contact with grinding wheel at just the right degree of bevel, insuring perfect results. Descriptive matter sent on request.

—Advertisement

YOU CAN PAY MORE
But You Cannot Buy
GREATER EFFICIENCY
Than is built into this new
"KALAMAZOO"
Universal
Saw-Trimmer

Sold at a price you can afford to pay, "Perfect Satisfaction" Users say



The "KALAMAZOO" Universal

Is built massive. Stands solid without fastening. Every part easily accessible for adjustment. And change can be made in one to five seconds. Instant change saw to saw-trim. Every part is made to last for years, and guaranteed ten.

It fills the gap between more expensive machines and the half-equipment, low priced machines. It is complete in every detail for every purpose, in News-Job, Commercial Job, Private or other Plants. Large Capacity for Solid Stereotype casts—strong motor.

*Write for full description and price.
 Sold on Cash or Deferred Payment Plan.*

J. A. Richards Company
KALAMAZOO, MICHIGAN

PIONEER PRINTERS' SAW BUILDERS

We build more elaborate machines, but None More Efficient

EXHIBITOR
Graphic Arts Exposition
 Milwaukee, August 18-23, 1924

ROBERTS

The Largest Main Spring in Any
Press Numbering Machine

This main spring is not only large and strong, but it is also flexible. It is practically non-breakable. The holding up of numbering machine work due to a broken main spring is a great rarity when ROBERTS Machines are used.

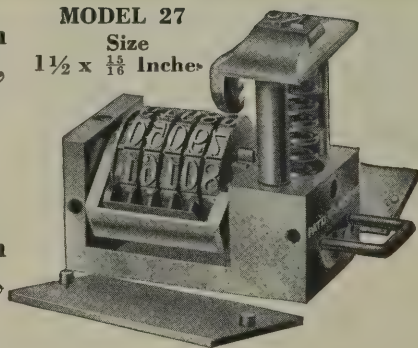
This Main Spring is but one of Eight Special ROBERTS Features. Fully described in our folder, "Eight Points of Preference for the Pressman," sent on request.

ROBERTS
Numbering Machines

Type High
 Model 27,
 5 wheels
 \$16.00

MODEL 27
 Size
 1½ x 1½ Inches

Type High
 Model 28,
 6 wheels
 \$18.00



No 12345

Facsimile Impression
 VIEW SHOWING PARTS DETACHED FOR CLEANING

Machines to number either forward or backward. Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.

Simplest—Strongest—Fully Patented
Over 400,000 in Use
Made Exclusively in U. S. A.

In Stock and For Sale by all Type Founders

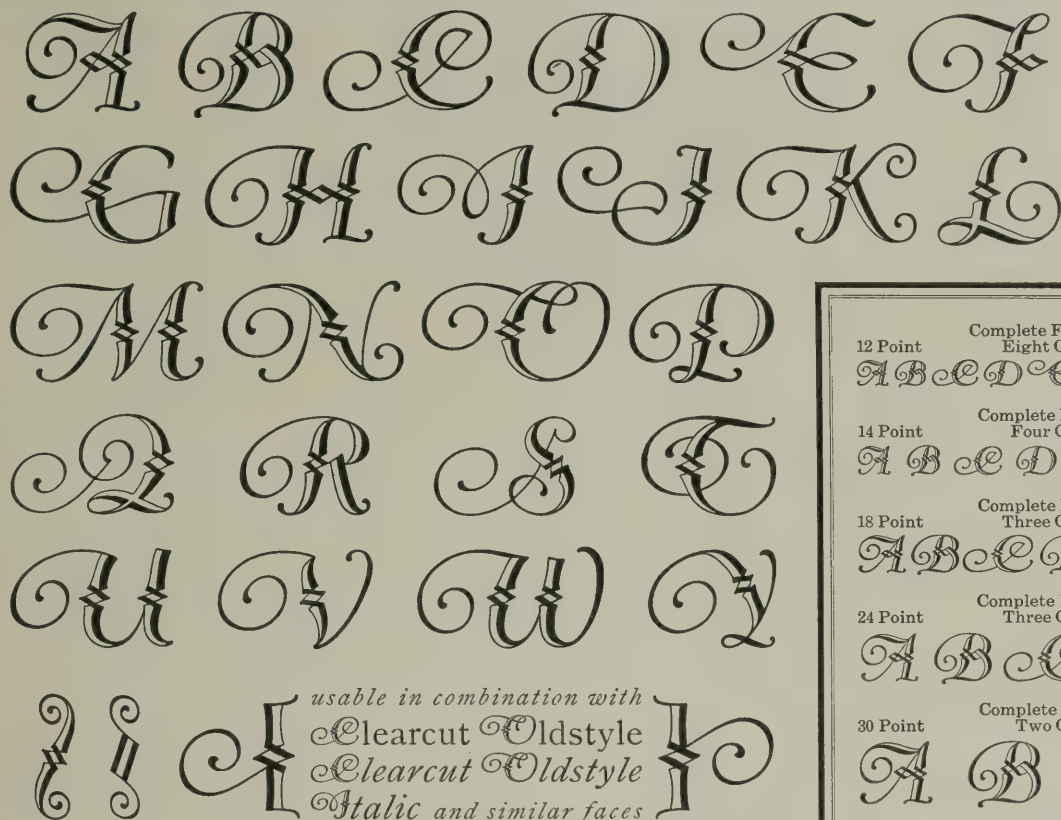
The **ROBERTS NUMBERING**
MACHINE COMPANY

694-710 Jamaica Avenue
BROOKLYN, N.Y.

*Builders of all kinds of Special Numbering Equipments.
 Branches and agencies in principal countries of the world.*

ROBERTS

CLEARCUT SHADED CAPITALS



12 Point Complete Font 10 A \$2.85
Eight Characters 45c

A B C D E F G

14 Point Complete Font 8 A \$3.30
Four Characters 45c

A B C D E F

18 Point Complete Font 6 A \$3.75
Three Characters 50c

A B C D E

24 Point Complete Font 5 A \$4.70
Three Characters 50c

A B C D

30 Point Complete Font 4 A \$5.15
Two Characters 55c

A B C

36 Point Complete Font 4 A \$6.50
One Character 45c

A B C

48 Point Complete Font 3 A \$8.75
One Character 55c

A B

A Tip to Typographers

When you feel the urge to add something new in type and decorations, whether for your own satisfaction or to appease an insistent advertising man, do not assume that the specimen books show all the good stuff, but write to the foundry and get the dope on the newest ideas. By so doing, you will be sure to keep up with the typographic resources of your alert rival, and maybe get ahead of him. Remember that the profitable business today goes where the advertiser finds the newest typographic material and the ability to use it effectively

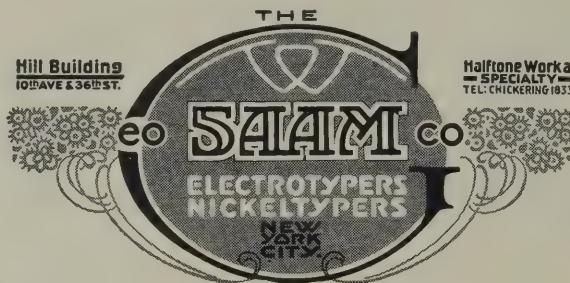
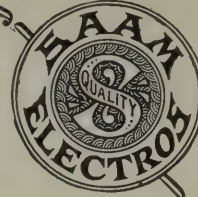
Our Branch Houses will Send Specimen Sheets and Booklets on Request

Border of this advertisement composed of Brass Rules with Art Corners 2402 and side bands of Ransom Border 814

Barnhart Brothers & Spindler

TYPE FOUNDERS

Chicago Washington Dallas Omaha Seattle
Saint Louis Kansas City Saint Paul Vancouver



C. H. SCHINDLER
President

C. E. LINDNER
Secretary

THE installation of new equipment has increased our facilities and enables us to produce electrotypes and nickeltypes of the highest quality in either lead or wax mold.

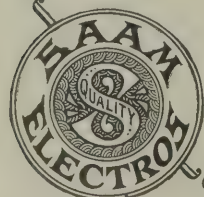
¶ We guarantee true reproduction.

¶ Our plates reflect personality, because we put ourselves in our customers' place, and will not pass anything that does not satisfy us.

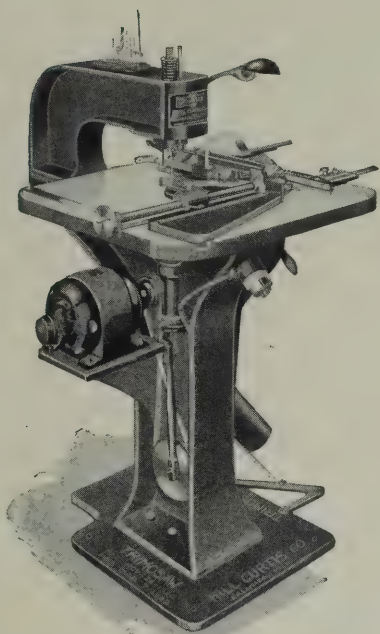
¶ We feel that in electrotyping, only the *best* is good enough.

A trial will prove these statements

GEO. W. SAAM COMPANY, INC.
475 Tenth Avenue at 36th Street
NEW YORK CITY



Sweeping the Country

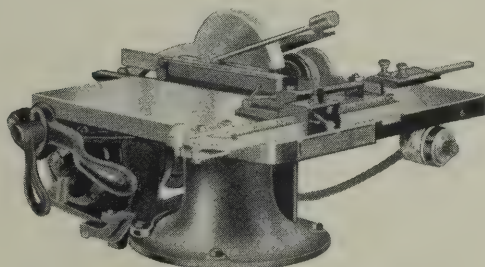


A-3 Model Trimosaw

A-3 Model TRIMOSAW, complete with router, drill and jig (this machine can be supplied in our A-1 Model, i.e., without of these have been allotted for sale at the low prices of \$275.00 is the largest, heaviest, most efficient and accurate saw trimmer built. Every one of the many hundreds of the highest class printing plants in the country having one of these machines will tell you so. The table measures 28 inches by 28 inches.

Price, with more and better standard equipment than comes with any other machine, is \$775.00, F. O. B. Kalamazoo.

Ask for further details and then investigate, and you will be convinced.



Ben Franklin (Bench Model) Trimosaw

Ben Franklin (Bench Model) TRIMOSAW. This is the newest and latest addition to the TRIMOSAW family. 200 of these have been allotted for sale at the low price of \$275.00 for the Floor Model and \$250.00 for the Bench Model, as shown, including motor and all standard equipment.

New circular just off the press describes this machine. It is somewhat lighter and smaller than the Junior, but compared to all competing saw trimmers is larger in table area, handler in every operating movement, and it carries the usual TRIMOSAW guarantee, which means that we will replace any part which is found defective within 5 years after purchase.

Our big problem on the Ben Franklin is to build enough to supply the demand. We have twice been compelled to withdraw it from the market. This may be your last opportunity to secure one at the introductory price.

Do you know that the TRIMOSAW is so far and away superior to every and all other saw trimmers that it is replacing them everywhere?

Here are shown only 2 of our 5 different models. No shop can possibly be as efficient or make as much money without our A-3 Model complete with router, drill, and jig, as with it, regardless of what other Sawtrimmer, router, drill, and jig equipment it may have.

Perhaps you feel the above are strong statements and that they are made by Hill-Curtis. The facts are that they are neither made by us nor do they go as far as those made by TRIMOSAW users whose letters we will gladly send you on request.

Use the coupon below and put yourself in line to modernize your plant, materially increase its efficiency, take a considerable load of detail off your own or your right hand man's shoulders, make more actual money in your shop, and have more time to do that one essential thing, which is to secure more business and to then take better care of it.

"QUICK AS A WINK" saw raising and lowering feature, which means that you raise the saw only and not the whole table, is built into every TRIMOSAW. Not necessary to remove circular saw to use router, drill or jig.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

Exclusive Agents for Canada and Newfoundland

Toronto Type Foundry Co., Limited

Toronto, Montreal, Winnipeg, Regina, 2385 5th Ave., W., Vancouver

Hill-Curtis Chicago Store
641 South Dearborn Street
Chicago, Illinois

Rep. Southeastern States
Dodson Printers Supply Co.
Atlanta, Georgia

HILL-CURTIS CO., Kalamazoo, Mich.

Please send without any obligation on our part full data regarding TRIMOSAW Model or Models checked.

A-3 () A-1 () Junior () Ben Franklin Floor ()
Ben Franklin Bench ()

We operate a newspaper plant only ()

We operate a newspaper and job printing business ()

We have....Typesetting Machines and....Cylinder Presses.

Name

By..... Title.....

City..... State.....

The Premier

Two-Revolution 4-Roller Press

The Whitlock Pony

Two-Revolution 2-Roller Press

The Potter Offset

Rotary Press

The Potter Lithograph Press

The Potter Rotary Tin Press

*All Leaders in Their Fields
Let Us Tell You About Them*

PREMIER & POTTER PRINTING PRESS CO., Inc.

Succeeding the WHITLOCK and POTTER COMPANIES

1102 Aeolian Bldg., 33 West 42nd Street

NEW YORK

CHICAGO: 506 Fisher Bldg., 343 South Dearborn Street

BOSTON: 720 Rice Bldg., 10 High Street

PITTSBURGH: 503 Oliver Bldg., Smithfield and Oliver Streets

ATLANTA, GA.: Messrs. J. H. Schroeter & Bro., 133 Central Avenue

TORONTO, ONT.: Messrs. Manton Bros., 105 Elizabeth Street

MONTREAL, QUEBEC: Geo. M. Stewart, Esq., 92 McGill Street

HALIFAX, N. S.: Printers' Supplies, Ltd., 27 Bedford Row



dog-days

do not exist for the printer who uses "K. B." BLANKS in the preparation of bonds and stock certificates, because "K. B." BLANKS get the orders. They are steel-engraved like a bank note. They look like real money. That is why dealers and investors in securities prefer them to all others. They are irresistible. They have an order-compelling power all their own. They are money-makers. Get busy.

Get samples. Get business!

KIHN BROTHERS Bank Note Engravers and Printers
205-209 West Nineteenth St., New York City, U. S. A.

Printshop Necessities

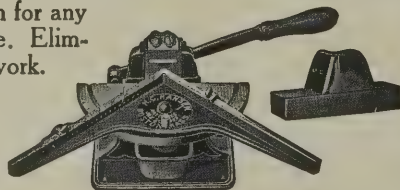
The World's Best for Accuracy and Efficiency

HANSEN'S COMPLETE MITERING MACHINE

Sets by a pin for any desired angle. Eliminates guesswork.

The angles are accurate, thus perfect joints are assured.

Price \$40.00



PATENTED

HANSEN'S SPECIAL LEAD AND RULE CUTTER

The Cutter with the Adjustable Shear
Saves Time and Material

Price \$30.00

PATENTED



Cuts brass to 8-Point and lead slugs up to 12-Point without bend from base to face.

These two machines are printshop necessities. Write us for full details.

Manufactured Exclusively by

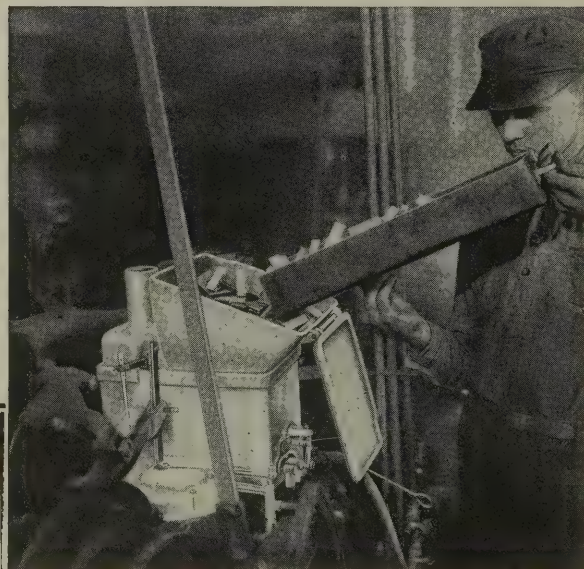
The H. C. Hansen Type Foundry

Established 1872

190-192 Congress St., Boston, Mass. 461 8th Ave. New York

SET IN MEMBERS OF THE CRAFTSMAN FAMILY

6-PT. BRASS RULE NO. 886

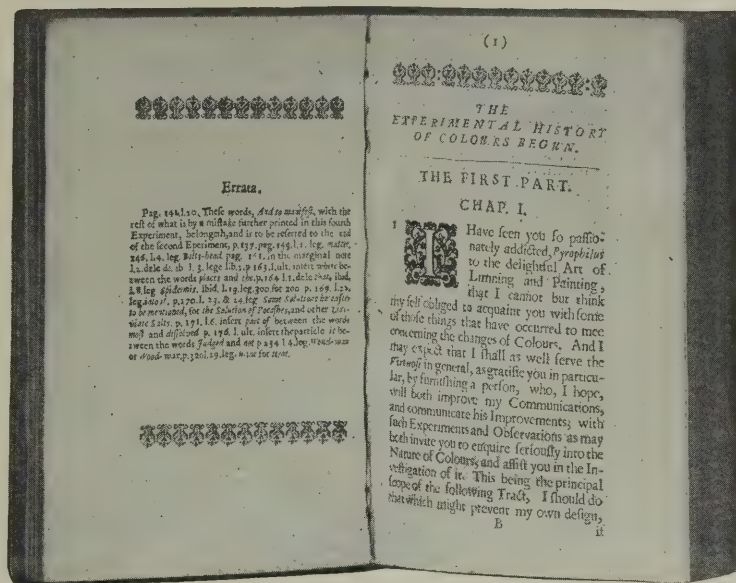


Why "Pig" Metal?

MONOMELT SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

PRINTERS MANUFACTURING COMPANY
703-13 Palace Bldg., Minneapolis



MDCLXIV

Reproduction of the first book on Printing Inks

THE BEGINNING OF AN EXPERIMENTAL HISTORY OF COLOURS



Time and tide wait for no man. The evolution of printing marked an era in the development of printing inks.

THE SIX ROOSEN OPERATING PLANTS

located at New York, Chicago, Los Angeles, Havana, Cuba, Mexico City, Mexico—cover an interior field of individual activity—and offer convenient and centralize service to the printers of six large and important zones.

Printing inks of matchless color values adapted to every requirement of paper and printing. Correspondence solicited.

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and 21st St.
Chicago, Ill.: 619-621 So. Clark St.
Los Angeles, Cal.: 340 East 4th St.

Havana Cuba: Inquisidor No. 35
Mexico, D. F.: Calle Rinconada de
San Diego No. 7



H. D. ROOSEN COMPANY

EXECUTIVE OFFICES

16 EAST 43rd STREET

NEW YORK, N. Y.

Every Craftsman Should Know How to overcome offset **IN-VIN-SE-BEL** COMPOUND



Invinsebel Compound has the reputation of being the most modernly perfected of any compound on the market today.

Invinsebel Compound will prevent offset and sticking together of printed sheets in color work, and also the many other evils that constantly arise, such as mottling, spotting, color not laying smooth, and picking. Offset is the principal trouble in most cases and causes sticking and lifting of colors.

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359 West Broadway

Chas. H. Rackle, Prop.

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New York City

THE FOREST CITY BOOKBINDING CO.
BINDERS TO THE TRADE
ANY STYLE ANY QUANTITY
EDITION BINDING CATALOGS AND PAMPHLETS
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ASK FOR OUR PRICES



Write for
Samples

Fine Engraved Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards

149-57 North 12th Street - - Philadelphia, Pa.



Electric Welded Steel Chases

Stereotype, News, Book and Job Chases, Cast Iron Electrotypes, Steel Gallies, Brass Rule and General Printers' Supplies

AMERICAN STEEL CHASE COMPANY

122 Center Street, New York
Phone Franklin 5482

BONDS, CERTIFICATES, DIPLOMAS

Lithographed, Semi-lithographed or Printed

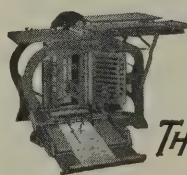
ALBERT B. KING & COMPANY, Inc.

C. FRANK CRAWFORD, Pres.

47 Warren Street, New York, N. Y.

Established 1887

Wood Eastern Brass & Wood Type Company
Largest Stock. Fonts and Sorts in All Sizes.
114 E. 13th Street
New York City
Type



THE MODEL B
CLEVELAND FOLDER
will fold anything that any other folder can fold

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY—CLEVELAND

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You can sell or exchange through The American Printer classified columns easier than any other way. Try it.

OSWALD PUBLISHING COMPANY

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New York

**HAMMERMILL
BOND**

"The Utility Business Paper"

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

SEND for sample book of the
BEST paper ever
made for the price.

Go to Milwaukee for the Graphic Arts Exposition,
August 18th to 23rd inclusive

A Profitable New Way to Set Rule Forms

ONE of the many striking advantages of the Ludlow System of composition for the job printer is the simple, easy way in which the operator can produce rule forms for blank work. Its facility and speed in use, and its superiority in results, establish a new standard in rule form production. Chief among the reasons for this is the new slug-aligning matrix that insures greater accuracy in alignment of verticals in slug rule form composition.

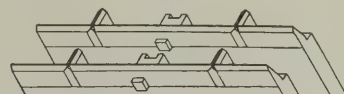
When rule forms are produced the Ludlow way,

the printer simply sets matrices in his stick easily and swiftly, just as he sets any other Ludlow composition. Then he casts as many slugs as are needed. Any width of page may be set by butting Ludlow slugs together endwise. So accurate are Ludlow Rule Form Matrices that a careful operator can produce perfect hairline rule joints that cannot be detected.

Column heads, side heads or descriptive words can be set in any one of a number of new and attractive small Ludlow faces, and inserted between the cross rules.

For producing repeat lines which usually comprise the greater part of every rule form, the printer simply casts additional lines from one set-up. This not only eliminates tedious hours of setting pages filled with blank slugs, quads, spaces and brass rules, but it saves presswork as well, because of the ease with which multiple forms can be produced. As the lines are always new and type high, there is also less time required in make ready.

Write for folder "Revolutionizing the Setting of Rule Forms."



Interlocking Ludlow slugs cast from Slug-Aligning rule matrix with regular horizontal rule matrices

Ludlow Typograph Co.

2032 Clybourn Avenue

San Francisco Hearst Bldg. CHICAGO New York World Bldg.

LUDLOW QUALITY COMPOSITION

Greater than ever will be this year's

WESEL EXHIBIT

Photo Lith

With the growing demand for Offset Lithography and the intense interest in the offset process that exists today—a complete working demonstration of Wesel Photo Lith Equipment will prove a major attraction. We will exhibit the most simple and by far the most economical method and equipment for producing the offset printing plate.

Photo-Engraving

Wesel Equipment for the Photo-Engraver is the standard for the world today. And at Milwaukee there will be one or two new machines to greet the visiting Photo-Engravers—one in particular that every practical man will welcome the opportunity to inspect and operate. Be sure and visit the Wesel Exhibit.

at Milwaukee

AS at Chicago in '21 and Boston in '22, Wesel will be one of Milwaukee's most prominent exhibitors in '24. This year Wesel will introduce several new machines which, because of their far-reaching effect within the industry, will be talked about for many years to come. You cannot afford to miss the Wesel Exhibit this year. Come and see us at spaces 87-88-89-99-100-101, Milwaukee Auditorium, August 18-23, 1924.

F. WESEL MANUFACTURING CO.
72-80 Cranberry Street, Brooklyn, N. Y.
Chicago Branch: 431 So. Dearborn St.

Stereotyping

Equipment that is new and revolutionary in principle and method will be shown for the first time at Milwaukee! Every printer and publisher employing the stereotyping process should heed the invitation to visit the Wesel Exhibit. There he will find an entirely new order of Stereotyping economy—and quality.

Printing

The printer will, of course, be interested in the Wesel Exhibit. And many printers, no doubt, will be decidedly interested in a working demonstration of the many desirable features of the Wesel Final Plate Mounting System—for both curved and flat plates. This will be an ideal opportunity for you to compare.

F. A. RINGLER & CO.

HIGHEST AWARD
RECEIVED AT THE
WORLD'S
COLUMBIAN EXPOSITION



40 & 42

PARK PLACE

TO

39 & 41

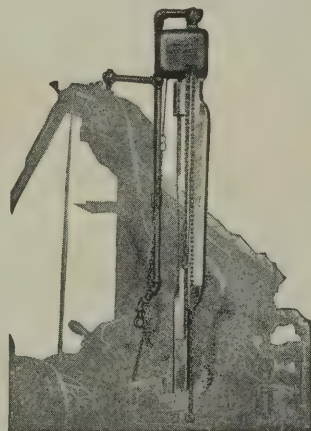
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\$75.00 investment
produces a dollar
a day

MARGACH

Margach metal feeders
are an innovation in
metal feeders. Its sim-
plicity makes possible a
production increase OF
A DOLLAR A DAY.
By its operation it elimi-
nates dross and helps
produce clean sharp type.

Ten year guarantee.

MARGACH MFG. CO.
215 Centre St., N. Y.

SPECIFY

**Cline-Westinghouse
Motors**



Let Us Solve Your Motor Problems
CLINE ELECTRIC MANF'G CO.
Chicago New York

CORRECTION!

Hill-Curtis Advertisement, page 107

Copy under cut of A-3 Model Trimosaw should
read as follows:

A-3 Model Trimosaw

A-3 Model TRIMOSAW, complete with router, drill and jig
(this machine can be supplied in our A-1 Model, i. e., without
router and jig, and the latter added later, at price of \$510.00),
is the largest, heaviest, most efficient and accurate saw trimmer
built. Every one of the many hundreds of the highest class
printing plants in the country having one of these machines
will tell you so. The table measures 28 inches by 28 inches.

Price, with more and better standard equipment than comes
with any other machine, is \$775.00, F.O.B. Kalamazoo.
Ask for further details and then investigate, and you will be
convinced.

The biggest joke now-a-days is men
going into business, they use my
name as reference; in the first place
they don't know the responsibility of
managing a plant; they think every-
thing is roses. A man can plug
along and do his own work, but how
about watching others, you know that
from your own experience.

My competitors are my salesmen.
For the past eight years I have
been buying out plants at the rate of
one every four months, so beware of
fakers and imitators.

PETER F. SMITH

*Fancy Steel Rule Cutting Dies, Em-
bossing and Die Cutting for the Trade*
520 W. 36th St. New York City



Like masters of old
The Standard Engraving Co.
have developed their organization into a modern and
efficient Photo Engraving
plant, capable of handling
the most intricate work.

THE STANDARD ENGRAVING CO.

PHOTO ENGRAVERS
ILLUSTRATORS
ELECTROTYPERS

225 WEST 39TH STREET, NEW YORK, N.Y.

Tympan Papers

Offset Papers

GEO. W. MILLAR CO., Inc.

284-290 Lafayette Street, New York, N. Y.

You can back your cylinders with any so called Tympan papers but you do not obtain the results you should. We have specialized on Tympan and Offset Papers both Prepared and Plain for over 20 years, being the first to make treated Tympan Papers. Nothing has been produced to equal Mayville Duplex Tympan in 1x6½/1000, 2x10/1000 for long runs. It is true to caliper and is made of best long fibre stock obtainable. It will produce sharper impressions, it will draw tighter and will not swell, resist offset, less changing of draw sheets which is an economy, and works well with all inks.

We also manufacture [Diamond M] Prepared Tympan, 401 Plain Tympan, Mill R. Perfecting Surface Offset. Samples and prices upon request.

Call on LATHAM if you need:

Patent Base Hacker Plate Gauge
Form Trucks Ortleb Ink Agitators
Proof Presses Lineup Machines

And general line of
Composing and Pressroom equipment

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The Quad is giving way to the DOUBLE GRIP GAUGE'S Giant Grip



Suitable for feeding any weight of stock.
All dealers. Be glad you can get them for
your job presses at the present prices.

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761-763 Atlantic Ave., B'klyn, N. Y.



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
New York Cincinnati Chicago



Demonstrate your knowledge, both
of paper and of banking service, by
recommending checks printed on
National Safety Paper.

Send for samples of National Safety Paper
GEORGE LA MONTE & SON

61 Broadway New York

KITAB ENGRAVING CO.

PHOTO ENGRAVERS RETOUCHERS
DESIGNERS ELECTROTYPERS

42 Elm Street New York

Telephone, Franklin 0576

Hickok

AUTOMATIC PAPER
FEEDERS
RULING MACHINES
AND PENS

The W. O. Hickok Mfg. Co., Harrisburg, Pa., U. S. A.

ELECTRO-LIGHT ENGRAVING CO.

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TELEPHONE - BEEKMAN 2350

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Commercial Engraving and Printing

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A manual of Practical Instruction and Reference covering
Commercial Illustrating and Printing by all Processes for
printers, advertising managers, engravers, lithographers,
paper men, photographers, commercial artists, salesmen,
craftsmen, instructors, students, and all others interested in
these and allied subjects.

800 pages, 1500 illustrations. \$15.00 postpaid

Orders will be filled by the
OSWALD PUBLISHING COMPANY
243 West 39th Street, New York City

The Fifth Voyage



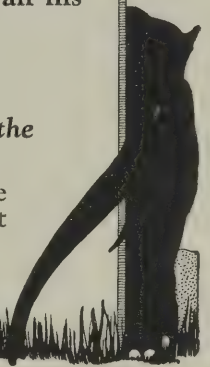
"I Sinbad the Sailor renew my discourse. Shortly after leaving Serendib we were seized by pirates who carried us away to a remote island and sold us for slaves. I was bought by a rich merchant who sent me into the forest to slay elephants for ivory. One morning the elephants approached in such numbers that the earth was covered with them. They encompassed the tree where I sat and their leader, reaching up with his trunk, pulled me down and placed me on his back. Then leading the others, who followed him in troops, he carried me to the shore of the sea where he placed me on the sand and retired with all his companions.

I shall tell more next month."

Moral

The end sometimes justifies the means

Every day, every week, every year we plod along toward one goal—the best electrotypes possible for those who want the best. Again the AEC method.



AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

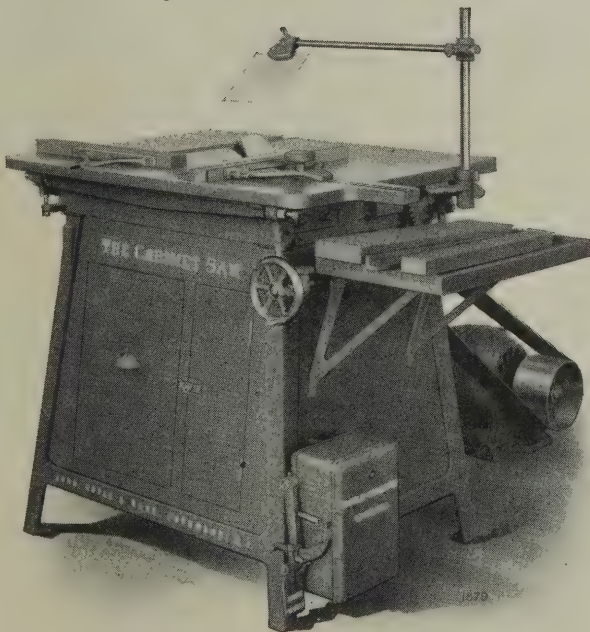


SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA

Royle Cabinet Saw-Table



Exceptionally well adapted for accurate and finished dimensioning of various sorts for engravers, electrotypers, and others.

Because it uses blades of small diameter the cutting is true without side creep, and because of the novel form of mandrel bearing end-play is impossible. The re-alignment feature assures squareness of cut always.

A Saw-Table expertly developed in every detail for the finer sorts of dimensioning,

Send for description and sample slivers.

JOHN ROYLE & SONS, Paterson, N. J.

Also:—Routers and Routing Cutters, Bovelers and Lining-Bovelers, Planer, Micro-Edger, Ellipsograph, Fig Saw & Drill, etc.

REPRESENTATIVE



ELECTROTYPERS

J. T. BUNTIN

Electrotyping



Stereotyping

216-222 West 18th Street, New York
Phone Chelsea 1714

KNICKERBOCKER ELECTROTYPE CO.

Specialists in LEAD MOULD PLATES, flat or curved
steel electrotypes of every description

Write us for particulars and prices

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CENTRAL
ELECTROTYPE FOUNDRY
COMPANY, Inc.

WALTER C. JACOBS, Pres.

69-71-73 Warren Street, Newark, N. J.
Phone - Long Distance, 1698 Mulberry



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Steel, Nickeltypes and Copper

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Phone Franklin 4110 80 Lafayette St., New York



THE CRESSET

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Modern Equipment

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Efficient Service

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Electrotypes
N.Y.



"Good Work Quickly Done"
Two Plants—At Your Service

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461 Eighth Avenue, New York
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RAISBECK ELECTROTYPE CO.

Service Par

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Telephone



Excellence

New York

Beekman 1770

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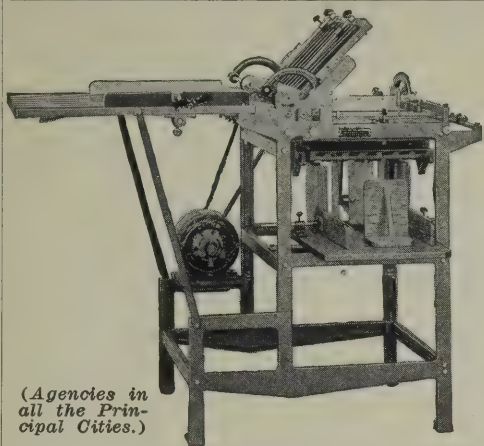
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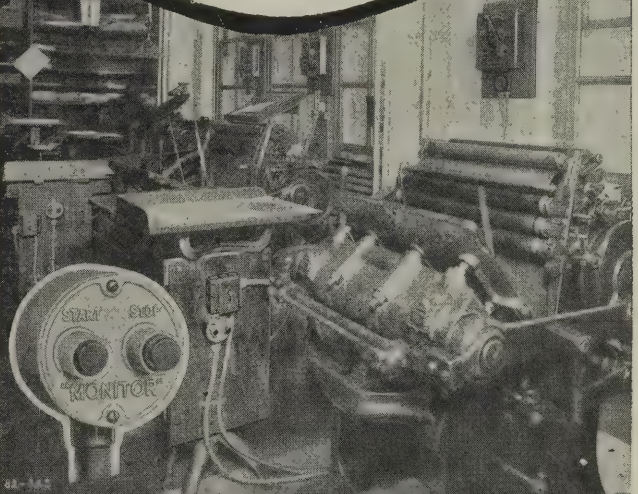
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6

The Lead Moulding Process

7

Nickeltypes, Wax Line Electrotypes and Patented Wood and Metal Bases

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History of Stereotyping

2

Stereotyping a Big Daily Newspaper

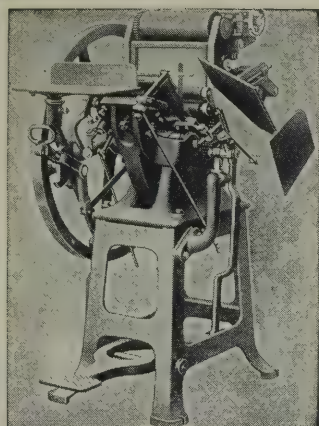
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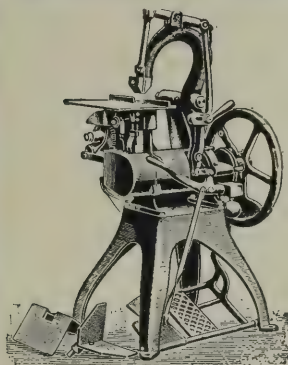
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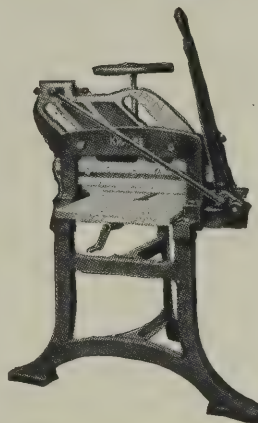
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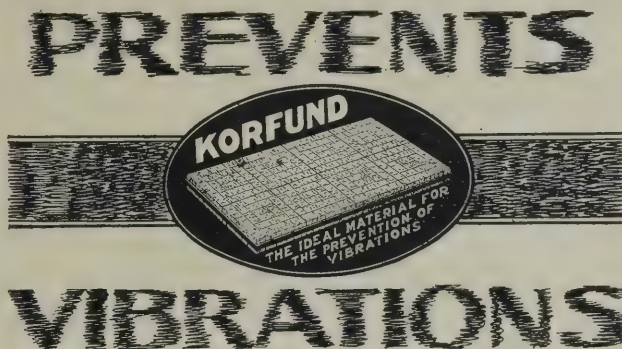


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Installations are made for all types of printing machinery. Printing Plant executives will be sent complete information upon request and the services of our engineers are at their disposal.

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EDITION BOOK—CATALOG—DE LUXE
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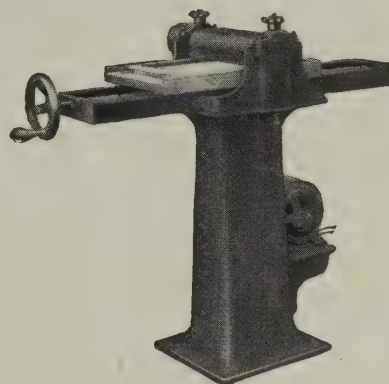
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This Machine Cuts Make-Ready Costs in HALF

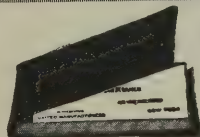


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Wiggins Patent Scored Cards put up in Wearwell Lever Binder Cases are valuable aids in getting new business. Their convenience, neat appearance and economy make them ready sellers, and one case purchased, the buyer comes back to you for future supplies of cards.

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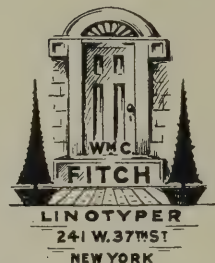
Empire Type Foundry, Delevan, N. Y., Manufacturers of Wood Type, Metal Type and Brass Rule.

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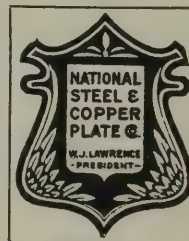
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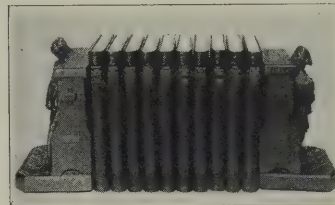
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This is a fine machine for catalogues or magazines with a paper page $7\frac{7}{8} \times 10\frac{1}{4}$ (or $10\frac{1}{2}$ or $10\frac{3}{4}$) inches. It is a splendid machine, equal to new, and can be purchased at a heavy reduction from its replacement cost.

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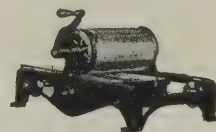
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Halftone Black

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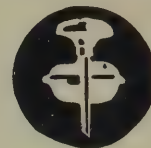
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New York, August 5, 1924

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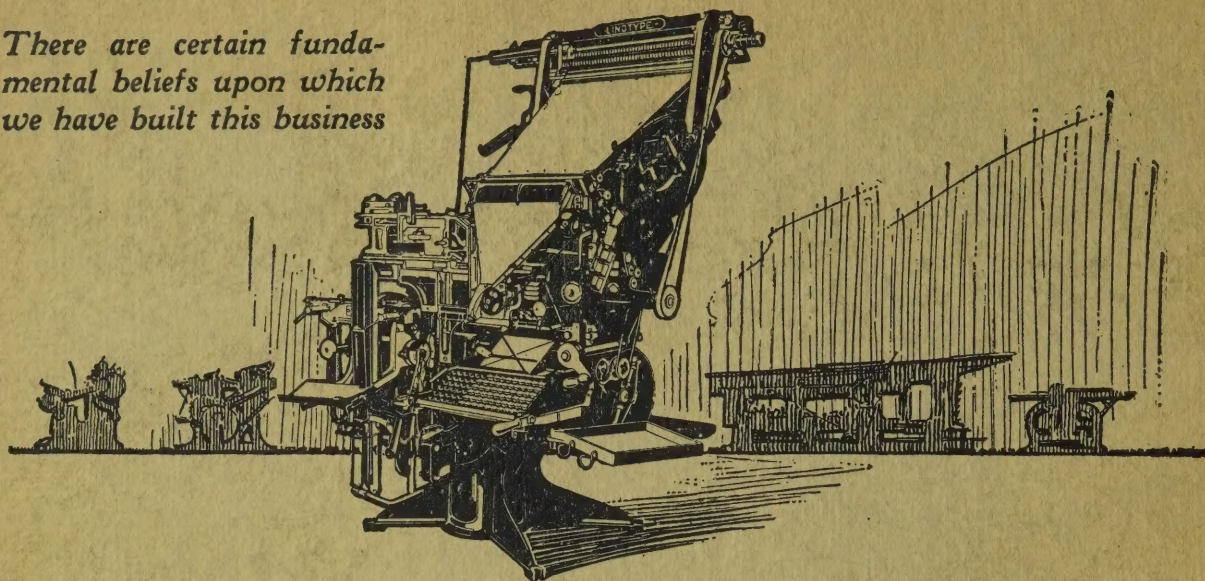
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